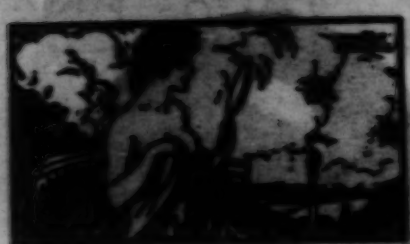


THEATRICAL ROSTER
(SECOND INSTALLMENT.)

THIRTY-TWO PAGES



THE NEW YORK

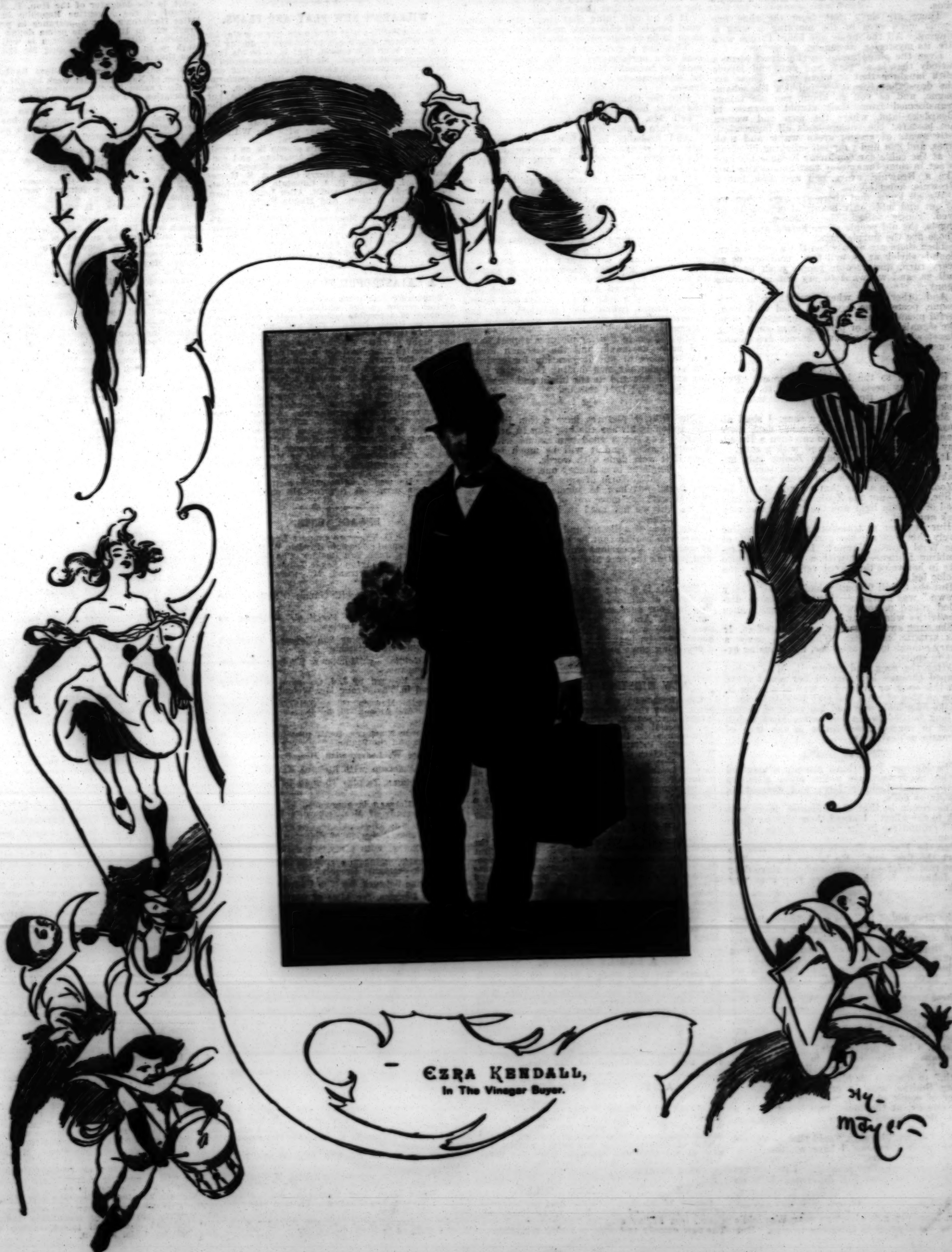


DRAMATIC MIRROR

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— EZRA KENDALL,
in The Vinegar Buyer.

THE MATINEE GIRL



It was the sort of thing you read about. It was afternoon, not golden, but purple, for it was indoors, back in the gloomy dusk of the balcony of a Broadway theatre.

It happens that way, sometimes. There are days so wonderful that one wants to cut them out and put them away as we might a baby's shoe.

There are days that from the time one opens one's eyes in the morning a song is singing. All the music one hears throbs with life, its mysteries, its magic.

Even the piano organ in the street seems a melody that is so glad, and gay, and joyous with laughter that it hurts you. These are the days that life fairly bubbles like champagne, and as you go about you see things transformed from their stupid sameness to Broadway-land, where the men and women are postures; the backgrounds all impressionistic swirls of green; green water and pink trees, and you find your self laughing idiotically at the cable car conductor because his hair is cut in some funny way that makes him look like a Brownie, overgrown and sad, but a Brownie, nevertheless.

We all know that there are days when we go out and meet only beautiful people, happy eyed, gentle voiced, the children, all little angels, the old people silver haired and sweet. These are the purple days.

Then there are days when the world is ajar, sounds shriek at us, evil faces confront us at every turn, disagreeable people push us, and pull us, and we want to cry out in nervous agony.

And other days when everything is grotesque, post-modern, mystical, filled with wonderful messages and strange sounds, that seem like signals of war, or perhaps from some other planet where our unknown friends are calling to us.

But back to the land of afternoon. Perhaps it may seem common place to you, a mere matinee. But it's all in the way you look at things, believe me!

Mary Cahill was singing a song. I shall always call her Mary now. She has done more than deserve it. A girl who can turn a Broadway theatre into a dreamland with a song.

It was something about a Zooloo lady under a lumbago tree who, it would seem, was making something of a bad break singing at a Zooloo man in a way that no lady should do.

She, Mary—not the Zooloo lady—stood in a flood of calcium light and the theatre was very dark and still.

But it was a transformation scene—for surely this was not the pert Marie Cahill, of the Wild Rose. Nonsense! It was a lady resembling Lillian—but with a husky contralto note in her voice that went very well with the Zooloo lady.

But the Cahill sippiness had gone—"Nancy Brown" was nowhere—this was a stately dignified young person with no song and dance pretensions whatsoever.

She sang sweetly, surely and with effect. It was artistic, magnetic. This song saves a dreary enough lot of nonsense, not amusing except in spots.

After the song and before it, Miss Cahill roused through her part in her usual style. But this song, or rather her way of singing it, gives an idea of what she may be able to do.

Like Warfield, who had his store of pathos so long bottled up in burlesque, Miss Cahill seems to suggest possibilities in the way of dramatic achievement.

The Matinee Boys have already discovered Marie. And there are a few other girls, up to the usual Lederer form and dressed as daintily as dolls.

The result is that the Matinee Boys will flock to the alley. I heard them sighing deeply all around me in the perfumy gloom of the balcony.

For the Matinee Boy is no longer seen to select the first row. He is too foxy. The front row is for baldheads, and the stage-door for Johnnies, but the Matinee Boy goes way back.

The first act of Sally is so deliberately copied from The Auctioneer that it makes one stand against. Is it possible that good original ideas are so scarce? And the bobbing sextette girls shall we never escape them?

This time there are nine of them, so we shall have "monogonettes" from now on. That's a clever idea! More of 'em, you see.

There are not only ideas boldly annexed like this, but stories that have been going the rounds of dinner tables for the last five years.

Why, oh! why is it? With such an extremely clever author, such a smart manager and such a lot of pretty girls!

Perhaps overproduction is the trouble. Harry B. Smith, whom we call the "Village Smith," to distinguish him from the plain or garden Smiths, says in an interview that a writer of comic opera should not write more than one or, at the most, two librettos in a year. Sometimes it's better not to write any.

What?

"Mr. Gilbert" he says, "and that he wanted a year for each opera. I have written forty-five in thirteen years."

This must be the trouble. I've always wondered what was the difference between Gilbert and Smith.

Mr. MacAvoy gets about as near Warfield's Jew as the Bowery is from the Ghetto. But

he has the funniest thing in the—the—the piece.

It is a song with a changing chorus, each one burlesquing a popular song tune.

The best of the verses tells of a man who is out of work, and finally takes a position in a menagerie where he is given a place as understudy to the lion. He makes up well and deceives the public.

But the tiger in the next cage doesn't like the new lion, and he rages and growls, and finally breaks through the partition.

Then the man sees that further concealment is impossible. So he sings:

"I'm not a regular lion."

"I'm just a volunteer."

Mr. MacAvoy is gradually tuning down that air of exuberant familiarity with his audience. But he lapses occasionally and suggests low—very low variety.

They are only occasional lapses, however, and if a gentle roast like this will help to make him understand I don't mind telling him of it.

He's occasionally funny—and he dances capably.

Mr. Herbert is lost in the alley. Herbert can dodder possibly better than any man on the stage to-day, but he should be given wide opportunities. In The Singing Girl he had a song with a golf chorus, that he sang with a Scotch accent. It was immense! It was better than any of the men's songs in the alley.

But "Matilda" is good, and Stager has a lovely voice, although he doesn't enunciate. A voice is all right, but you remember the story of the man who married a girl for her singing and found that that was all.

It is an odd thing that there are so many good people in this cast, and yet they do not seem to be conjunctively effective.

This has a great deal to do with the success of a performance of this nature. There must be harmony between all, and there must be temperamental as well as physical contrasts.

But the Cahill song is the prettiest thing that has been sung on Broadway since the "Tell Me, Pretty Maidens" bobbed themselves into popularity.

And probably in a few weeks more one will not recognize Sally, so overgrown will the structure be with the vine of improvement—the well pruned vine.

Floradora was a dreary enough libretto at first, but it was gradually whipped into lively action. The odd thing is that we will accept anything in the way of an English libretto, while we want our American dialogue and lyrics to be bright all over.

The reason for this is that English diction is funny in itself—or seems so to our American perceptions. You hear a really dry, heavy English pun and the character in it appeals to you and you laugh at its stupidity.

But you take an American pun, which is a hybrid sort of a joke and it is flat and funny. These things cannot be explained, but the American form of fun is distinctive and a bit untranslatable.

The Fliegende Blätter pictures appeal to us and make us laugh, and the German farces give us most of our inspiration for comedy, but you take our own darling Dooley or even our artful Ade and its idiom and the slang and the dialect that gets us.

The Blätter pictures have action in them, and action is always the best fun in any language. You see a good pantomime with not a word spoken and it will be much funnier than if it were done with words.

Our language is a clumsy one, and slang is our only subtle form of speech. Henry James has found out how to juggle with words so that he gets far more out of them than most of us, but we are used to less ornate forms and it dazzles us.

But when you dissect and translate his sentences you realize that he gets real values out of words by his curious way of involving them and putting the cart always before the horse.

But this is a long way from the alley. You go away, at all events, with the tunes a-jingling in your ears and pretty girls dancing in your eyes. And you carry away the consciousness of the wonder of Mary Cahill—suddenly grown stately, beautiful, tender and artistic in a smashing gown and a picture hat.

THE MATINEE GIRL.

NEW MINSTREL ORGANIZATIONS.

Low Dochstadter will head a new minstrel company, under the management of Klaw and Wagner, next season. John J. McElvally will write the material to be used in the performance. This season Mr. Dochstadter will continue as co-star of the Primrose and Dochstadter Minstrels. When he leaves the attraction at the end of the present season, George W. Primrose states that he will organize a new company, to be known as Primrose's All Star Minstrels. J. H. Decker will be the manager, and the company, that will be a large one, will, it is said, open in August at a Broadway theatre.

THE CAST OF A COUNTRY GIRL.

The company to appear in A Country Girl, the English musical comedy that will have its first American production at Del's Theatre on Monday evening, will include William Morris, Minnie Ashby, Melville Stewart, Helen Moxley, Harold Vizard, Paul Nicholson, Clarence Harvey, W. E. Philip, Lawrence Kille, W. H. Smith, Jefferson Egan, Karl Stahl, N. C. Shaw, Grace Freeman, Genevieve Finlay, Helen Marvin, Adina Bowser, Marion Singer, Isabel Daimont, Helen Sherwood, Walker Yates, Grace Graham, Julia Millard, Mary Welch, Alice Campbell, and Cecil Kelliker.

A FAMILY REUNION.

Jessie Mae Hall made a flying trip last week to her old home, St. Louis, where her sister, Blanche Hall, and her sister-in-law, Jessie Winters Hall, were appearing in Broadhurst and Currie's production of Sweet Clover. They were joined by their mother, Mrs. Jessie A. Hall, and their niece, Mae Evelyn Hall, who came on from Vineta, I. T., for the occasion. On Friday they gave a dinner to a number of old friends at the Planters' Hotel. Jessie Mae Hall will return to New York the latter part of this week.

A NEW STOCK MANAGER.

Mrs. Genevieve G. Haines has entered into an agreement with Walter H. Lawrence to organize a permanent stock company, to be known as the Genevieve Haines Company, and write for it one modern play yearly. Mrs. Haines, who is the author of Hearts Afire, has nearly completed a new drama that she hopes to have the stock company produce in this city next Spring or the following Autumn.

THE DOINGS OF MRS. DOOLEY.

George W. Moore gave the first performance of The Doings of Mrs. Dooley, at Stanford, Conn., last Friday evening before a full house. The new comedy met with a hearty reception.

HERA KENDALL.

THIS MORNING this week publishes on its first page one of the first portraits taken of Hera Kendall as Joe Miller in Herbert Hall Whitcomb's new play, The Village Boy, in which character Mr. Kendall will return to the legitimate stage and star this season under the management of Lohr and Company. The play is founded upon James Whitcomb Riley's humorous and widely read poem of Indiana folk, "Joe Miller."

The Village Boy relates the life and adventures of Joe Miller, jack-of-all-trades and master of none, except the art of fun making. With cheerful nonchalance he roams through the Middle West peddling musical attachments for sewing machines, that enable the farmers' wives and daughters to enjoy popular melodies while at work. In Indiana Joe chances upon a cross roads village whose honest natives, charmed with Joe's wit and good humor, persuade him to settle among them.

Miller, being a ready speaker and possessor of the "gift of gab" and the art of story-telling, rapidly makes himself a leading citizen and is ultimately elected the Mayor of the town. A'erk Stripe, who keeps the village tavern, is opposed to Miller, in whose uprightness he sees a menace to the scheme of his son Henry, the village lawyer, to marry Mildred Arlington, whose mother is a wealthy widow. Mildred loves Walter Tipton, and the shady village attorney, seeing in the interest of Stripe, endeavors to prevent the marriage of the lovers.

Realizing that ridicule is the most potent weapon against villainy, Mildred makes the lawyer and his clients ridiculous and the laughing stock of the village. Local color is laid to permeate The Village Boy, and the role of the hero will, it is thought, give Mr. Kendall excellent opportunities to originate a typical and truthful American character.

The scenes show the main and only street of the village, a country millstream and a luxurious home in Indianapolis.

WILLARD'S NEW PLAY AND PLANS.

Stephen Phillips is at work upon his new play for E. R. Willard, who hopes to produce it during his American tour this season, that is to be his last, for the present at least. Mr. Phillips has agreed to deliver the manuscript early the coming year, and the play will probably have its initial performance about the beginning of May, in Boston. The story is largely that of David and Bathsheba, but the locale has been completely changed and the date fixed upon is the seventeenth century. After its production in America the new play will be produced in London, together with Mr. Willard's success of last year, The Cardinal.

Mr. Willard's company this season is, as usual, to be half English and half American, and consists of J. A. Taylor, Kenneth Ross, Ernest Stalder, Walter Seward, Harry Cane, A. R. Home, J. I. Bartlett, R. J. Lonsdale, H. Barfoot, Laura Linden, Rose Bonnet, Alice Lannon, Joan Blair, Mabel Hockaday, and Maude Pealy.

The English members sailed on Sept. 9 on the Lake Magonia for Montreal, where Mr. Willard's tour commences on Sept. 20. The Middleman, The House of Comedy, The Professor's Love Story, David Garrick, Tom Finch, and The Cardinal will form Mr. Willard's repertoire for this tour.

A CATASTROPHE IN THE FAR EAST.

Something like consternation prevails in the theatrical circles on the continent of India in consequence of a terrible railway fatality near Khatani, in Upper India. The well-known Henry Stanley's Opera company left the town of Meerut one night recently for the Punjab by rail. It had been raining hard for a few days, so much so that the track near Khatani had been damaged to the extent that when the train with the company reached a point only a few miles from the station the front engine sank deep in the earth, resulting in a complete wreck. In a moment all was confusion, and shrieks and groans rent the still morning air. Almost all the members of the organization, not to speak of the hundreds of Indian passengers who were also passengers on the train, received more or less injuries. All were with the utmost dispatch carried to the European hospital at Meerut, where they are recovering, with the exception of Mr. Treman, who has succumbed to the injuries received. He was a universal favorite in India, and great sorrow is felt for his untimely and tragic end.

ENGAGEMENTS.

By Walter D. Yager, to support Louis Mann in Hoon, the Consul; Eugene Hayden, W. D. Green, Tom Ashurst, June Van Baskirk, Charles Hatten, Donnan Mailey, Clayton Legg, Louis W. Mortelle, Mr. Walsh, B. Bertrand, Mr. Cavanah, T. R. Milia, F. Howard.

Frank A. Connor, with James O'Neill in The Honor of the Humble.

Pierce Kingsley, by Percy G. Williams, as Tracy, in Tracy, the Outlaw.

Bessie Bacon, to play Sue Boyce in Elizabeth Forbes' Barbara Fritchie.

Sue Goldie, by Mortimer Kaplan, for his stock company.

John G. Edward, by J. J. Coleman, with Harry Desvostier in The Wrong Mr. Wright.

Elizabeth Mercer Oden O'Hala, by George Grennan for Among Those Present with Mrs. Le Moyne.

Bernhardt Niemeyer, for a prominent part in The Moth and the Flame.

Theodore W. Leary, with Mrs. Brune.

Evelyn Emerson, with Richard Mansfield.

Hale Edman, to play Hannah in Pudd'nhead Wilson.

Alfred Hickman is announced as engaged for The Understudy at Mrs. Osborne's Playhouse.

J. Strawn de Silva, as advance agent for Alan Taber's Faust, direction of Shipman Brothers.

Anita Rotha, with Mary Manning.

Ann Seale, as Ingenue with the Columbia Theatre Stock company, Brooklyn.

Katherine Schenck, for The Understudy.

Madge Douglas, for Alice of Old Vincennes.

John Keady, by Morris and Hare, to be featured as Reuben in When Reuben Comes to Town.

Paula Gloy, to play the lead in The Village Postmaster.

Through the Actors' Society: T. C. Hamilton, Andrew Robson, Clifford Hipple, Eugene Blair, Stephen Wright, for the Castle Square Stock company, Boston; Dwight Allen, for the Spooner Stock company, Cincinnati; John Saphore, for Tangled Relations; Josephine Poy and R. Osborne, for At Valley Forge; Eugene Sweet, Phroso, the "Mechanical Doll," and Charles Rockwood, for The Gates of Justice; O. R. Watson, for A Poor Relation; Herbert McKinzie, for Captain Molly; Jessie Bacon, Louis Lane, and Hudson Liston, for the Pike Stock company, Cincinnati.

Lee J. Kollam and Janie Wood, with the Chester-De Vonde Stock company.

Frank Lynden, for the title-role in Alan Taber's Faust; also James Kinsey, tenor.

Spencer Charters was specially engaged for The Social Highwaymen with the Valmont Stock company, at Williamsport, Pa., and since then has joined Thomas E. Shen for the regular season.

Harry Rynberger, for The Man in the Iron Mask.

For Mr. O'Reilly, supporting Joseph M. Sparks: Eddie Leslie, May Voken, Della Baldo, Lydia Ar-sold, Gerude Hart, Mrs. Hamilton, John Ford, Charles Newman, Leo Kuhlman, Thomas Stevens, and Frank Barker.

John J. Donnelly, as business manager with Bertha Gailard in Notre Dame.

REFLECTIONS



Photo by West, Chicago.

Hermione Hasleton, the new prima donna of Kirtia La Shelle's opera company in The Princess Chic, of which the above is an excellent portrait, is the daughter of the Hon. P. S. Hudson, Consul of the Argentine Republic in Chicago. Miss Hasleton's first appearance in professional work was in 1901 in the prima donna role of A Runaway Girl. Miss Hasleton is well equipped both as to voice and training for the field she has thus recently entered.

A committee from the State Bankers' Association of New York last week bought every seat in the Casino for the evening of Oct. 9 for the association and their relatives and friends.

Myra Jefferson, leading woman of Lyman Brothers' A Merry Chase company, has resigned her position on account of ill health and is now at the Cottage Hospital, Peoria, Ill.

Little Gladys Collins, who has been for the past six seasons with Chase Acres, is attending school at Peoria, Ill., this season.

Lyle Elaine will star this season in her own play, Daisy Farm, a four-act pastoral comedy-drama. The company will be under the direction of Ted Sparks. It will open Oct. 27.

Daniel Sully reports that his business this season with The Parish Priest is even larger than last, and that the outlook is fine. Mr. Sully's company includes Augusta True, Helen Nelson, Helen Young, Del De Louis, Robert Blaylock, George Haverfield, William F. Kohman, Harold La Costa, and Fred Mackintosh, and his tour is managed by Willis R. Boyer.

Irene Acherman will originate the role of Jeanne in J. Power White's new play, David Caruth, that will open at Sandusky, O.

The September Review contains an article commenting upon the semi-centennial of the original production of Uncle Tom's Cabin. The author is Frank S. Arnett. Since retiring from theatrical management Mr. Arnett's writings have been much in demand.

David Marks, the ticket speculator, who was arrested in front of the Knickerbocker Theatre last week, was fined \$2 in the Yorkville Police Court on Wednesday.

Augustus Pitou has returned from St. Paul, Minn., where he went to be present at the first performance of Chauncey Olcott in Old Limerick Town. The play will be presented in this city at the Fourteenth Street Theatre on Oct. 27.

The authorities last week granted a renewal of a license to the management of the Circle Music Hall, and the Kallenberg concerts will be continued.

J. J. Lodge expects to send a company on the road in The Great Ruby, and also hopes to secure the road rights to the Dolly musical comedies other than A Runaway Girl, that he has already obtained.

Mark Lamscher, who recently resigned from the Shubert Brothers' forces, has been engaged as manager of the New York Theatre.

Harry Davenport and Adelaide Prince have been engaged to support Ethel Barrymore in A Country House. Miss Barrymore's New York engagement will commence at the Savoy Theatre on Oct. 6.

The family of the late Bessie Bushill, her husband, William Foster, their son Jack and his wife, Lillian Rogers Wiley, and Mrs. Bushill's two daughters, Marion and Lena, have left England for America.

Joseph Herbert, now appearing in Sally in Our Alley, will be seen with Anna Held in the role formerly played by Charles A. Bignow in The Little Duchess, when Miss Held opens her season at the National Theatre, Washington, D. C., on Oct. 6.

William Courtenay will have the part in Iris that was to have been acted by Julian L'Ettrange when that play is produced at the Criterion Theatre. The first performance here has been postponed from Monday to Tuesday evenings of next week, so as not to conflict with other openings.

Julius Steger has resigned from the cast of Sally in Our Alley at the Broadway Theatre and has been succeeded by Frank Farrington.

Wells Hawkes has been appointed business manager of the Criterion Theatre.

The law against standees at local theatres is being enforced as rigidly this season as it was last.

Stanislaus Stango has returned from Europe and is assisting in the staging of his new comic opera, When Johnny Comes Marching Home.

Pietro Mascagni will call for this country from Southampton on the Philadelphia Sept. 27. The Mascagni Opera company sailed from Genoa on Friday. Mascagni has composed a hymn dedicated to America.

Marie George, through a misunderstanding with the managers of Jerome Rykes in The Billionaire, will not be a member of that company. Nellie Poole will have the part in which Miss George was to have appeared.

Richard Carle has completed the book of a musical comedy, entitled The Mummy and the Maid, the music of which is by Robert Hood Bowers. Mr. Carle has signed a three years' contract with the management of the Dearborn Theatre, Chicago, and is writing another musical comedy for which H. L. Hearts will compose the music.

Wilson Barrett, who recently passed through a severe illness in South Africa, has sailed from that country for London and is once more enjoying good health.

It is now stated that Richard Mansfield will not appear as both Brutus and Caesar in his forthcoming production of Julius Caesar, but will be content to act the role of Brutus alone. Mr. Mansfield's company is now rehearsing.

Paula Edwards and her sister, Madge Edwards, retired from the cast of The Defender on Saturday. Clara Devine has replaced the former.

Lulu Glaser and her company are rehearsing for their two weeks' revival of Dolly Varden at the Victoria Theatre, commencing next Monday.

The Carvel-Clifford Repertoire company, that was recently organized at Alexandria, Ind., and that included some local talent, disbanded at New Bremen, Ohio, Sept. 9.

LOUISVILLE**SEATTLE**

MINNEAPOLIS.

CLEVELAND.

NEW ORLEANS.

COLUMBUS.

OMAHA.

ALABAMA

ARKANSAS.

CALIFORNIA

COLORADO.

CONNECTICUT.

OTTUMWA.—NEW GRAND OPERA HOUSE
ward M. Fritz, manager): Jordan Dramatic
opened in A Woman's Power to good business.
plays: Wanted, a Family and Don't Tell Me
living French co. 11-12. Van Dyke and Ester

ANNONY.—NEW ANNONY (William E. Lippa,

SOUTH CAROLINA

OREGON.

PENNSYLVANIA.

SOUTH DAKOTA

TENNESSEE.

TEXAS.

WASHINGTON

WEST VIRGINIA

[illegible]

VERMONT.

BENNINGTON.—**OPERA HOUSE** (Gordon and Wood, managers): Report of Boston, 20 to business; performance excellent. At Valley Forge, N. H., Misses Redford in The Power Behind the Throne 19.
SHERBORN (T. E. Williams, manager): Miss Lorraine on C to go to New York, in the Grand, Under Two Flags, A Royal Princess, and A Parisian Princess.

BURLINGTON.—**OPERA HOUSE** (Mrs. W. E. Walker, manager): The Princess Chit 8 to excellent. On good. Missed Hamilton 16. Way Down South 27. The Frolic 28. When the World Was Young 29. The Crooked one 30. The Long 31. Accidents on a Mass. Oct. 4. Philmy's U. S. Bank 5.

BELLOWS FALLS.—**OPERA HOUSE** (John R. Promann, manager): Way Down South 4 to good. Behind the Thru 10. Missed Redford 5 in The Power Behind the Throne 16.

MONTPELIER.—**BLANCHARD OPERA HOUSE** (J. L. Blanchard, manager): Way Down South 4 to large and well pleased audience. Missed Hamilton to The Power Behind the Throne 12.

BRATTLEBORO.—**AUDITORIUM** (G. E. Fox, manager): Missed Redford in The Power Behind the Throne 6; on good; house packed. At Valley Forge 10.

BARRIE.—**OPERA HOUSE** (W. W. Leach, manager): Guy Brothers' Minstrels 4 played their own. Finishes (local) 8, 10. Way Down South 24.

[illegible]

PORTSMOUTH.—LYCEUM THEATRE (Thomas Leath, manager): Murray and Mack in *A Night on Broadway*; fair house; performance very good. **HEARTS 4.** Black Patti Troubadours in *Captain Jack* of the Horse Marines in *A Colonial* bit.

STAUNTON.—OPERA HOUSE (Bushman and Bulta, managers): *Human Hearts* 4; good house; performance. Black Patti Troubadours 5 to 6; fair. *Humoristic audience.* Mabel Fudge on *Stage*.

MARKSBERG.—ASSEMBLY HALL (W. A. Rothwell and Co., mgt.): *Stereoscopic Views* no Vads (under auspices of the Chamber of Commerce).

men and Solo Combination 12. Maud Page
et. 1.
WHEATSTONE—THE AUDITORIUM (Fred M.
able, manager; Mack Patti Troubadours & piano
all house. Uncle Sam 17. Stanzas Adventures of
one Theater 30.
CHARLOTTEVILLE—JEFFERSON AUDI-
ORIUM (J. Leterman, manager); Sonora Grand
orchestra; Mack Patti Troubadours to large house-
to Other Follow 28.
LYNCHBURG—LYNCHBURG OPERA HOUSE
N. Dawson, manager; Human Harp 9. Solo
and performance. Mack Patti Troubadours to
ROANOKE—ACADEMY OF MUSIC (Leath and
ells, house; All Leath, manager); Mack
all Troubadours 3; good business to passed out-
r. Captain Jinks 18.
PETERSBURG—ACADEMY OF MUSIC (W.
B. O. P. manager); Tim Murphy in ONE
house 12 to fair business planned. Earle Crutchen
NEWPORT NEWS—ACADEMY OF MUSIC
Thomas G. Leath, house and manager; 12

NEW YORK—**THE PALACE** in New York is **A Trip to Washington D. C. the Quiet II.**

WINCHESTER-AUDITORIUM (Fred H. Noble, manager): **Donna's Band 2 to 12** capacity. **Black Patti Troubadours 4. Uncle Sam 17.**

DANVILLE—ACADEMY OF MUSIC (O. A. Neal, manager): **Black Patti Troubadours 10.**

WASHINGTON.

SPOKANE—AUDITORIUM (Harry C. Hayward, manager): **The Trio of Life 1. 3;** fair performance **A business. 2. 3;** **Travels 8. 9;** fair attendance; good on Gorton's Theatre **5. 6;** fair attendance. **SPOKANE THEATRE** (Alas L. Wagoner, manager): Season will open 8 with McCarthy's Minstrels.

WALLA WALLA—NEW WALLA WALLA THEATRE (Charles F. Van De Water, manager): **Maitha Matha co. 1-6** in **Leads from Marlborough**; **Maitha Matha, The Royal Spy, The Sign of the Cross, A Looking Glass, and The Wild Irish Rose** to society.

NORTH YAKIMA—LARSON'S THEATRE (Edward Fournier, local manager): **Wideman co. 1-5;** good to large business. McCarthy's Minstrels 11. **Up 10.**

VACANA—THEATRE (Cal. Heile, manager); 8:00 p.m. Nov. 31 by the Tivoli Opera co.; managers; —LYCEUM (Dean A. Worley, manager); 7:00 p.m. Nov. 31 by the Minstrels 21-3 to good show, planned.

WEST VIRGINIA.

MERIDIAN—COURT THEATRE (R. R. French, manager); Frank Daniels in Miss Simplicity 6:00 p.m. Nov. 30. The beautiful new theatre got heavy premium on seats for the first time. —Luna 11-12. Princess and Deeknader's Minstrels 12. The Belle of New York 13. The Evil Eye 14. —GRAND OPERA HOUSE (Charles A. Venable, manager); The Other Fellow 4-6; fair. —Hawkins' Minstrel 8-15, playing in the heart of the city. —The Comedy, and The Great Deceivers by S. R. O. Two Little Waifs 20, 14. Down by Ark 19-20.

ARKERSBURG—CAMDEN THEATRE (Shuman Brothers, managers); Frank Daniels in Miss Simplicity 10 opened theatre and played packed house. Victory 13. —Grand Opera House 12. The Belle of New York 10. —AUDITORIUM (W. E. Berry, manager); Vogel's Minstrels 6 played large house. Alaska 11; good co. to fair house. Helen Croshaw 12. A Runway Fair 12. Parson 15.

BURLEIGH.—BURLEW OPERA HOUSE (H. Burlew, manager): Season opened 4 with *The Librarian* to excellent business. Vogel's Minstrel 5; *Gertrude* 6; *Barbera* 7; *Madame X* 8; *Madame X* 9; *Madame X* 10; *Madame X* 11; *Madame X* 12; *Madame X* 13; *Madame X* 14; *Madame X* 15; *Madame X* 16; *Madame X* 17; *Madame X* 18; *Madame X* 19; *Madame X* 20; *Madame X* 21; *Madame X* 22; *Madame X* 23; *Madame X* 24; *Madame X* 25; *Madame X* 26; *Madame X* 27; *Madame X* 28; *Madame X* 29; *Madame X* 30; *Madame X* 31; *Madame X* 32; *Madame X* 33; *Madame X* 34; *Madame X* 35; *Madame X* 36; *Madame X* 37; *Madame X* 38; *Madame X* 39; *Madame X* 40; *Madame X* 41; *Madame X* 42; *Madame X* 43; *Madame X* 44; *Madame X* 45; *Madame X* 46; *Madame X* 47; *Madame X* 48; *Madame X* 49; *Madame X* 50; *Madame X* 51; *Madame X* 52; *Madame X* 53; *Madame X* 54; *Madame X* 55; *Madame X* 56; *Madame X* 57; *Madame X* 58; *Madame X* 59; *Madame X* 60; *Madame X* 61; *Madame X* 62; *Madame X* 63; *Madame X* 64; *Madame X* 65; *Madame X* 66; *Madame X* 67; *Madame X* 68; *Madame X* 69; *Madame X* 70; *Madame X* 71; *Madame X* 72; *Madame X* 73; *Madame X* 74; *Madame X* 75; *Madame X* 76; *Madame X* 77; *Madame X* 78; *Madame X* 79; *Madame X* 80; *Madame X* 81; *Madame X* 82; *Madame X* 83; *Madame X* 84; *Madame X* 85; *Madame X* 86; *Madame X* 87; *Madame X* 88; *Madame X* 89; *Madame X* 90; *Madame X* 91; *Madame X* 92; *Madame X* 93; *Madame X* 94; *Madame X* 95; *Madame X* 96; *Madame X* 97; *Madame X* 98; *Madame X* 99; *Madame X* 100; *Madame X* 101; *Madame X* 102; *Madame X* 103; *Madame X* 104; *Madame X* 105; *Madame X* 106; *Madame X* 107; *Madame X* 108; *Madame X* 109; *Madame X* 110; *Madame X* 111; *Madame X* 112; *Madame X* 113; *Madame X* 114; *Madame X* 115; *Madame X* 116; *Madame X* 117; *Madame X* 118; *Madame X* 119; *Madame X* 120; *Madame X* 121; *Madame X* 122; *Madame X* 123; *Madame X* 124; *Madame X* 125; *Madame X* 126; *Madame X* 127; *Madame X* 128; *Madame X* 129; *Madame X* 130; *Madame X* 131; *Madame X* 132; *Madame X* 133; *Madame X* 134; *Madame X* 135; *Madame X* 136; *Madame X* 137; *Madame X* 138; *Madame X* 139; *Madame X* 140; *Madame X* 141; *Madame X* 142; *Madame X* 143; *Madame X* 144; *Madame X* 145; *Madame X* 146; *Madame X* 147; *Madame X* 148; *Madame X* 149; *Madame X* 150; *Madame X* 151; *Madame X* 152; *Madame X* 153; *Madame X* 154; *Madame X* 155; *Madame X* 156; *Madame X* 157; *Madame X* 158; *Madame X* 159; *Madame X* 160; *Madame X* 161; *Madame X* 162; *Madame X* 163; *Madame X* 164; *Madame X* 165; *Madame X* 166; *Madame X* 167; *Madame X* 168; *Madame X* 169; *Madame X* 170; *Madame X* 171; *Madame X* 172; *Madame X* 173; *Madame X* 174; *Madame X* 175; *Madame X* 176; *Madame X* 177; *Madame X* 178; *Madame X* 179; *Madame X* 180; *Madame X* 181; *Madame X* 182; *Madame X* 183; *Madame X* 184; *Madame X* 185; *Madame X* 186; *Madame X* 187; *Madame X* 188; *Madame X* 189; *Madame X* 190; *Madame X* 191; *Madame X* 192; *Madame X* 193; *Madame X* 194; *Madame X* 195; *Madame X* 196; *Madame X* 197; *Madame X* 198; *Madame X* 199; *Madame X* 200; *Madame X* 201; *Madame X* 202; *Madame X* 203; *Madame X* 204; *Madame X* 205; *Madame X* 206; *Madame X* 207; *Madame X* 208; *Madame X* 209; *Madame X* 210; *Madame X* 211; *Madame X* 212; *Madame X* 213; *Madame X* 214; *Madame X* 215; *Madame X* 216; *Madame X* 217; *Madame X* 218; *Madame X* 219; *Madame X* 220; *Madame X* 221; *Madame X* 222; *Madame X* 223; *Madame X* 224; *Madame X* 225; *Madame X* 226; *Madame X* 227; *Madame X* 228; *Madame X* 229; *Madame X* 230; *Madame X* 231; *Madame X* 232; *Madame X* 233; *Madame X* 234; *Madame X* 235; *Madame X* 236; *Madame X* 237; *Madame X* 238; *Madame X* 239; *Madame X* 240; *Madame X* 241; *Madame X* 242; *Madame X* 243; *Madame X* 244; *Madame X* 245; *Madame X* 246; *Madame X* 247; *Madame X* 248; *Madame X* 249; *Madame X* 250; *Madame X* 251; *Madame X* 252; *Madame X* 253; *Madame X* 254; *Madame X* 255; *Madame X* 256; *Madame X* 257; *Madame X* 258; *Madame X* 259; *Madame X* 260; *Madame X* 261; *Madame X* 262; *Madame X* 263; *Madame X* 264; *Madame X* 265; *Madame X* 266; *Madame X* 267; *Madame X* 268; *Madame X* 269; *Madame X* 270; *Madame X* 271; *Madame X* 272; *Madame X* 273; *Madame X* 274; *Madame X* 275; *Madame X* 276; *Madame X* 277; *Madame X* 278; *Madame X* 279; *Madame X* 280; *Madame X* 281; *Madame X* 282; *Madame X* 283; *Madame X* 284; *Madame X* 285; *Madame X* 286; *Madame X* 287; *Madame X* 288; *Madame X* 289; *Madame X* 290; *Madame X* 291; *Madame X* 292; *Madame X* 293; *Madame X* 294; *Madame X* 295; *Madame X* 296; *Madame X* 297; *Madame X* 298; *Madame X* 299; *Madame X* 300; *Madame X* 301;

REV. Sawtelle Dramatic Co. opened three weeks' engagement 6, presenting first week. Lost in London. **REV.** Fine; very good; good; attendance fair.

THEATRE. **THE POUNTAIN HILL** (C. B. Stone, manager): The Fatal Wedding 8 to 8. H. O. ran first 10 to very large business. Busy day.

REHABANDAN—THEATRE (Nathan Appell, m.; Joe Oughlin, resident manager): Howard in Nathan Hale 8 to 9, fair and appreciative audience. Matinee 2.

ELTON—GRAND HOUSE (A. J. Blair, manager): Success opened 6 with Wormwood; large house.

(Continued on page 17)

they | Coach and W. F. Hawtry are largely the
to or | birds of passage, seldom staying more than

E. L. SNADER

RESIGNED from THE KING OF DETECTIVES.

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Weeks in each city. The same may be said of Mr. and Mrs. Brough, whose Australian tour will terminate a few weeks hence.

Alfred Duncanson's seasons are somewhat erratic. Sometimes they extend over several months, and occasionally they last only a short time. Like most of his fellow managers he is opposed to the matinee system, that both J. C. Williamson and George Munro have found successful, being a great convenience to residents in city suburbs.

Among the vanguard managers, Harry Richards takes the lead. He has theatres in Sydney, Melbourne, Adelaide, Brisbane and Perth, that accommodate his having several companies in addition to that touring New Zealand. In this way he is enabled to meet the heavy expenses incurred in introducing Shadow, Cinquavalle and other stars to Australasian audiences. To maintain the monopoly he has so long enjoyed, Mr. Richards purposes breaking up his beautiful Australian troupe, one of the most charming in Sydney, and sending six months of the year in London, with occasional trips to America.

Moore, Lee and Reel have two theatres, the Sydney Palace and the Melbourne Bijou, that are at present occupied by comedy companies, the World's Entertainers being split up into three companies, one of which, that in New Zealand, is doing splendid business.

Perry R. Dix has several theatres and halls in New Zealand, his companies including, by arrangement, many of the stars arriving in Australia under engagements to other managers.

In Tasmania, John Fuller has made a fair start in establishing a permanent home for vaudeville, but at present is unable to arrange for visits from the more expensive class of artists. There are numerous small companies on tour in Australia, but none sufficiently important to mention.

The difficulties of conducting a circuit are greater here than in America. The State-owned railways afford few, if any, facilities for the conveyance of scenery and properties, the interstate steamers being largely utilized for this purpose. Then the distances are enormous, making the fares payable by a company a heavy sum in the aggregate. This gives comedy and vaudeville troupes an advantage, they not being encumbered with a costly dead weight of scenery.

Offerings like A Message from Mars and The Runaway Girl represent the class most suitable for circuit purposes in Australasia. There must be no elaborate scenery or machinery, no costly spectacular effects, or "hosts of supernumeraries," but if the production be bright and attractive it will pay all the same. Provincial playgoers wish to be amused. Effect this and there will be no lack of dollars in the treasury chest.

Brisbane, Aug. 4.
The Broughs' farewell season at the Theatre Royal is passing out in a very satisfactory manner. When We Were Twenty-one made way on Saturday last for Pinner's Iris, that was welcomed by an overflowing house. Opinions of this play are at present divided and for the present suffice it to say that both mounting and interpretation leave nothing to be desired.

Blond Holt has also changed his bill at the Lyceum, where he has had a splendid success with The Great Ruby. On Saturday With Flying Colors met with a very good reception.

John F. Sheridan on the same night produced for the first time in Sydney The Lady Slave. Apparently no pains or money have been spared to make this tinsel entertainment a success, and I doubt very much whether a change of bill will be required at the Criterion for some time to come.

Frank Thornton has entered on his last week at the Palace, where A Little Boy of Sunshine has not nearly run out in popular favor, but has to make way for J. C. Williamson's Musical Comedy company that will open at this theatre on Saturday next in San Toy, that has been a great success both in Melbourne and Brisbane.

Cinquavalle is back at the Tivoli and is as big a drawing card as ever. Mark Anthony is also in the bill. The Florins Family have gone over to Richards' Melbourne Hall.

On Saturday last there were several changes of bill at the Melbourne theatres. A Chinese Homage, that closed its season at the Princess Theatre on Friday, has gone up to Brisbane, Queensland, and its place has been taken by the Sweet Nell of Old Drury company, that since leaving Sydney has appeared in Ballarat and Bendigo.

At Her Majesty's, The Circus Girl has been withdrawn in favor of The Runaway Girl. Anderson's company at the Royal have produced for the first time in the Antipodes The West Women in London.

Henry Lee and Janet Waldorf are appearing at the Bijou in Cyrano de Bergerac, and Melbourne press notices are of a laudatory nature. The Willoughby-Gench company are at Perth, West Australia, where The Wrong Mr. Wright has caught on.

Brisbane, Aug. 2.
Harry Richards has just returned to Sydney after visiting his West Australian interests. George Rignold is selling out his Australian interests prior to returning to England. He is parting with the Australian rights to Fedora, Runaway Rye, and The Lights of London.

John Gerardy, the 'collier', had a good Sydney season and has left for Brisbane. A. H. Canby is still managing him.

Maggie Moore has been appearing at Newcastle, New South Wales, in her old success, Street 01.

Walter H. Brownlow, the newly appointed head of the New South Wales naval forces, is a brother of the tinsel baritone, Walter Brownlow.

A HIT! A HIT!! A HIT!!!

LOOPING THE LOOP

The One Big Farce Comedy Success of the Season.

Worcester, Mass., Lothrop's Opera House,
Work of Sept. 1, 1902, \$1,000.00—Four Shows.
"Banner business in the history of the house; hundreds turned away at every performance."—ALF. T. WILTON, Mgr.

Worcester Evening GAZETTE, Sept. 2, 1902.
"Looping the Loop" is a hit, it is a big hit. There isn't a weak man or woman in the cast. The music is charming and of the vivacious sort which is so delightful. Worcester DAILY TELEGRAM, Sept. 2, 1902.
"Looping the Loop" is arranged for laughing purposes only, and the object of the satire is fully realized, for there are hundreds of spots where laughs come without an effort. The piece unquestionably has made a hit.

Worcester SPY, Sept. 2, 1902.—It is added that a farce-comedy is seen that has so many popular elements in it as has "Looping the Loop." It scored a great success.

Worcester EVENING POST, Sept. 2, 1902.—It is characterized with everything that is good and wholesome in a clean farce and was greeted with applause in every act.

THE MESSENGER, Sept. 4, 1902.—Without exception, taking only into consideration the mirth provoking and laughter producing situation, the verbal fun and gymnastic hilarities of this musical farce may be rated as the most laughable play seen here in a long time.

A HOT CAMPAIGN OF LAUGHTER.

LOOPING THE LOOP

All Records Broken Everywhere.

READ THE OPINIONS OF MANAGERS AND THE PRESS.

Holyoke, Mass., Empire Theatre,
Sept. 2 and 3, 1902, \$1,000.00—Four Shows.
"Looping the Loop" scored a tremendous hit. Will play you a return date at any time.—T. F. MURRAY, Mgr.

Holyoke TELEGRAM, Sept. 3, 1902.—No such hit has been made in this city since the Rays' governance in "A Hot Old Time" two years ago. The theatre was crowded last night and from the rise to the fall of the curtain the big audience laughed till the tears rolled down their cheeks.

Holyoke TRANSCRIPT, Sept. 3, 1902.—"Looping the Loop" scored a big hit last night at the Empire Theatre. It is as full of music, handsome costumes, clever men and fun as one could wish. The chorus was notably large and well trained, and sang with a pleasing vim. The "Looping the Loop" comes of the second act was a taking feature.

FOR OPEN TIME address

ALF. T. WILTON,
Lothrop's Opera House,
Worcester, Mass.

A HOT CAMPAIGN OF LAUGHTER.

LOOPING THE LOOP

All Records Broken Everywhere.

READ THE OPINIONS OF MANAGERS AND THE PRESS.

Springfield, Mass., Grand Opera House,
Sept. 11, 12 and 13, 1902, \$1,400.00—Six Shows.
You have not a great box-office winner in "Looping the Loop." Your business was the best in the history of the house.—CHAR. W. FONDA, Mgr.

Springfield REPUBLICAN, Sept. 12, 1902.—A chorus of young women who were used sinners and were attractive customers added a spectacular element that was popular.

Springfield UNION, Sept. 12, 1902.—Some excellent musical numbers are introduced. These, together with several good specialties serve to make the play a success.

Springfield NEWS, Sept. 12, 1902.—ALF. T. Wilton has what appears to be a winner in "Looping the Loop," which opened a three days' engagement at the Grand Opera House yesterday afternoon to a large audience, while in the evening house was turned away. That the piece pleased those present was apparent from the applause and number of encores. The piece is a musical comedy, designed to make one laugh and to that it succeeds. There is an abundance of capital scenery, the costumes, as far as they are varied, and mechanical effects galore. In addition there are a number of pretty girls who know how to sing, and the choruses are a delight to listen to.

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131 West 42d Street.

Weeks of the Broughs' farewell season will be occupied with revivals of their favorite past successes. I notice, by the way, that Robert Brough's old partner, Dion Boucicault, is to appear in Iris at your Criterion Theatre.

San Toy made its Sydney bow on Saturday before an audience that uncomfortably filled the pretty Palace Theatre. Judging by its reception the offering will repeat in Sydney the success it has achieved elsewhere. Rose Munro was well placed as San Toy, the most important part, up to the present, that has fallen to her lot.

J. C. Williamson will produce Sherlock Holmes in Melbourne, Sept. 13, and here the following month. Owing to the success of the play, with Harry Plummer in the title-role, in Western Australia, H. Vincent, J. C. Williamson's manager, has extended the season there and arranged for a season in Adelaide, South Australia, to follow.

Melbourne attractions at time of writing include Cyrano de Bergerac, in which Henry Lee is scoring heavily; Sweet Nell of Old Drury, and The Runaway Girl.

Charles Colley and Alice Way returned to your side by the last 'Prism' mail steamer. Alma Grey, the clever Australian child actress, has a Christmas engagement in Edinburgh, Scotland.

Jennie Optie has concluded her engagement with J. C. Williamson and signed with Harry Richards.

The Willoughby-Gench company is having some trouble in Melbourne, owing to an alleged piratical production of The Wrong Mr. Wright.

During Shadow's Australian tour Harry Richards is raising the prices at the Halls where the strong man is in the bill. His West Australian season has just concluded.

The Hawtrey Comedy company had a successful three weeks' season at Ballarat, Victoria. Nellie Mortyne, of this company, will soon return to London, and her place will be filled by Mrs. G. B. Lewis.

The World's Entertainers are due to open in South Africa early in September. The performers going there from here include the Ferraris, Bunt and Rudd, V. Elliott, Alan Shaw, Platt and Butherford, Miss Gammann's Pantomimes, Salerno, and Charlie Sweet.

Harry Richards will send a variety company to New Zealand toward the end of this year. Jean Gerardy is at present touring in New Zealand colonies.

George Munro's Opera company, now in Brisbane, opens at the Sydney Royal on Aug. 30. J. D. Ashby, of Kelly and Ashby, the billiard table acrobats, lately with the World's Entertainers, is taking a company to Moriland.

Mice and Men, George Munro's new costume play in which Nellie Stewart is to appear, is now in rehearsal in Melbourne.

Henry Lee is credited with the translation of Cyrano de Bergerac, as produced by him at the Melbourne Bijou.

TO MANAGERS!

IN THE GOOD OLD SUMMER TIME.

A farce-comedy in three acts, by Geo. Evans and Ren Shields (author of the song bearing the same name), featuring

GEO. EVANS, "The Honey Boy."

The above title and play have been duly copyrighted and any infringements will be prosecuted to the full extent of the law. (P. J. O'BRIEN, Attorney, 123 Nassau St.)

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1. Bernhard, Jeannette Bernhard, Maria Fu

Continued Livingston, Walter Cray, Mrs. Agnes Robinson, James McDonald, David Todd, Robert C. Turner, Charles D. Pitt, Morgan Byron, and Master Walter Robinson. A large theatre party from Baltimore was present. The Liberty Bell follows.

The musical comedy, *My Antoinette*, with Josephine Hall, commenced the week at the New National Theatre to a large and pleased audience. In the cast, Mrs. Grace Belmont, Patricia Perkins, Nellie Belmont, Martha Harding, Harry Shaw, Joseph Daley, George Yarnum, Eugene Weber, Charles Judels, and Richard Goodall. The company rested here the latter half of the past week. The Defender follows.

David H. Hunt's Pike Theatre company to-night was well deserved praise from a large and critical audience at the Lafayette Opera House for a fine performance of *The Christian*. Byron Douglas as John Brown and Mary Hall as Glory Quail were unusually good. George Farrell, Andrew Brown, John A. Maher, Hudson Linton, Barry O'Neill, William A. Hackett, George Mitchell, Paula Gould, Grace Hamilton, Sara Moore, Hancha Black, and Emilio Melville were others prominent for clever work. Eugene Blair in *Zana* is underlined.

That magnetic little comedienne, Lottie Williams Butler, in *Only a Shop Girl*, was welcomed to the Academy of Music to-night by an audience that filled the playhouse. D. Norman Travis, Henry Foster, R. A. Straker, Robert M. Sniffey, Theodore Lytle, Eugene George Cooper, Anne Eberhard, and Ann Hamilton are deserving of special mention. John J. Farrell in *The Cattle King* is the succeeding offering.

Murray and Mack's farce-comedy, *Shooting the Chutes*, commenced the week to a crowded house at the Empire Theatre to-night. In the company are Caulfield and Ryan, Little and Prishner, Marty Moore, Al and Josie Lawrence, Anne Driver, Blanche Crogo, Geraldine Crogo, and Katherine Bradley Roberts. A Warm Match follows.

Charles B. Hanford, who is rehearsing his company at the Columbia, opens his season at Lynchburg, Va., Sept. 23. His offerings this season will be *Much Ado About Nothing*, *The Taming of the Shrew*, and *The Old Guard*. Lawrence F. Walker will be Mr. Hanford's manager.

The managers of all the Washington theatres held a meeting Thursday and formed a local organization for their mutual benefit.

Charles Theatre programme is published this week in connection with the press department of the theatre, both being under the direction of Whitman Osgood.

Some has engaged Convention Hall for a band concert on Thanksgiving Day.

Eva Whitford, engaged with When Reuben Comes to Town company, has had to return home on account of illness.

JOHN T. WARR.

BALTIMORE.

A St. Ann Wedding—The Defender Pleases—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Sept. 18. This evening Ford's Grand Opera House had as its attraction the musical extravaganza, *The Defender*. The cast is a superior one and the production gorgeous. The amusing situations that occur in the three acts make the story subordinate to the drooleries of the comedians. The company, in part, includes Alexander Clark, Emma Carra, Nichol Ling, Clara Lavina, Charles Wayne, Will Armstrong, and Lotta Faust. The offering met with a most favorable reception. Primrose and Dockstader's Minstrels Sept. 22.

Members of the St. Ann company, that was at Ford's during the past week, were surprised by the announcement of the wedding of Ninette Thulien, known to the theatregoers as Gladys Gates, to Burton Pittman, business director of the company. The marriage license was procured at four o'clock last Monday, and it was between four and six that the young couple were united. Mr. Pittman late that evening returned to New York, while Miss Gates after the performance went to her boarding-house with other members of the company, but said not a word of her marriage. It was only upon the appearance of a reporter from the Baltimore American that the discovery was made.

Laura Nelson Hall, of the same company, severed her connection with it on Saturday night as leading woman. She was undoubtedly the strongest in the cast and was in entire sympathy with her part. A disagreement with Paul Armstrong, author of the play, as to the reading of certain lines is said to be Miss Hall's reason for leaving.

Miles is the bill at the Holiday Street Theatre this week and is an excellent revival of Bret Harbo's romance of the mountains. The company is headed by Nellie McHenry. A Ragged Hero will follow.

At the Auditorium Music Hall Two Gay Deceivers is the attraction. The play is bright, up-to-date, and contains pretty music, rich costumes and attractive scenery. The Christian Sept. 22.

HAROLD RUTLEDGE.

AT THE P. W. L.

The League devoted itself to business at last week's meeting. Four new members were elected, after which matters pertaining to the all-important exhibition were dispatched. Over half of the space in the arena has been sold to exhibitors. Mrs. Fernandez reported 115 babies entered for the baby show. The bazaar booth is to be built like a large doll's house. Miss Babin has been appointed a reader of plays in the contest of the exhibition. Miss Banks will select twenty-five manuscripts, from which W. A. Brady will select the prize winner.

A delegation of Shakers from the New Lebanon settlement, consisting of twenty-five young women, will be seen at work in their various self-sustaining occupations.

Sumner Leonard Westford has closed the London and Paris offices of the League and will return to New York after a short visit in Holland. J. G. Spaulding, manager of the Coliseum, Chicago, is here to settle the project of taking the Woman's exhibition to the "Windy City." Engagements in St. Louis, Boston and Philadelphia are also contemplated.

The time of the regular drama day at the League yesterday was taken for a special banquet meeting, and many necessary details were arranged for the exposition. The discovery was made of some rare pieces of hand-made lace that will be exhibited, together with the Italian and Scotch lace weavers themselves. Mary T. Stone, who dramatized *A Social Highwayman*, was recently appointed a reader for the play contest. The third member of this committee is yet to be selected. The Society for the Prevention of Cruelty to Children has made an effort to stop the baby show, but Manager William A. Brady states that he will endeavor to give the show, notwithstanding the interference.

DE WOLF HOPPER IN MR. PICKWICK.

De Wolf Hopper and his company gave the first performance of Charles and Mannel Klein and Grant Stewart's musical adaptation of Dickens' "Pickwick Papers," entitled *Mr. Pickwick*, at Jacobs' Theatre, Elizabeth, N. J., last Thursday evening. The theatre was filled with an audience representative to a considerable degree of New Yorkers and the offering was received with favor. The new musical comedy is attractively staged and the players acquitted themselves creditably, arousing not a little mirth. The complete cast was as follows:

Mr. Pickwick..... De Wolf Hopper
Sam Weller..... Henry Norman
Tony Weller..... Grant Stewart
Alfred Jingle..... Louis Payne
Winkle..... J. E. Adams
Pecksniff..... George Chapman
Pecksniff..... August Collette
Joe, the Pet Boy..... Guy R. Barlett
Chief Butler..... George H. Reed
Dr. Snodgrass..... Philip Connor
Arabella..... Lillian Gillingham
Mrs. Bardell..... Laura Joyce Bell
Mrs. Winkle..... Margaretta Owen
Miss Trumble..... Mary Davis

THE BROOKLYN STAGE.

Brooklyn, Sept. 18.

With one or two exceptions, the general attendance has been falling during the past week for the time of the year; the townsville and the popular price houses having the better of it.

At the Brooklyn Theatre, possibly the most applauded feature of an altogether excellent bill was the act of Sam, Little, Clara, and Paul Horton; the addition of the last named member of this clever family tending to make a particularly pleasing quartette of comedians. Other on the bill were: Matthews and Harris in *Adrian the Fool*; the comedy of the week in a musical act, *Yours and Adams*, Sam and Broome in *The Black House*, Pauline Hall, Opean and Kansas on the spring stage, Lena Melville, and Sidney Smith and Henry Shuman in *The House of the Living Dead*. Henry W. Shuman saw off the *House of the Living Dead* this season complete the Gully Family, Travella, the Nichols Sisters, Sam Moore, Hall and Staley, Roger and Wilson, Opean and Adams, and Pauline's Minstrels. The *House of the Living Dead* is the last of the season. The Grand Opera House has continued with *The Heart of Maryland*, that is followed by *The Fatal Wedding*. The wooden ceilings of this theatre have been replaced with fine plaster, and the improvement is in the nature of a considerable renovation. The quality of the work of the theatre is of the highest. Next summer, after the Bohemian Estate has erected a new facade and lobby, the Grand will be still more attractive.

Sam Board was the displaced feature at the Opean, where Stuart, the male Patti, was retained a second week. O'Brien and Patti made merry in their new role, *Ticks and Cracks*. The Three Bluebirds made their last debut and proved clever acrobats. Gustavus and the *House of the Living Dead* a new act, *El Proprietor*; Douglas and Ford danced ably. J. Boyer West and Ida Van Hien were not happy in a musical act, the show not being displaced by *Tris*. Matthews' equitation "the Hal Merritt drive" cartoons and gave satisfaction. Manager Percy Williams' next offer includes *Marvle Long*, Blanche Dayne and Will M. Opean, J. Little Western, White Thelma Trio, Nat M. Willis, "Silver and Roney," John Ford, Master's dogs and children, Morgan Twin Sisters, and the Four Hunters.

Flonora, at the Montauk, demonstrated that four footings of one attraction within a two-weeks, plus a fortnight at Manhattan Beach, within that time, is a record. The *House of the Living Dead* this week will be succeeded by *Bertha Gaiden* in *St. Paul* on Sept. 22.

On Friday night Sept. 14, Manager William T. Opean brought to the theatre his fourth season of high-class vaudeville at Brighton Beach. One hundred and eighty-four performances will have been given, and the profits have been large.

James Foster proved to the Bohemian District, and will be succeeded at the Fall by *The Heart of Maryland*, after which Manager W. C. Opean has booked *The Fatal Wedding*.

The Star had its usual twice a day crowded house to greet the Bohemian District. Manager W. L. Shuman played with the *House of the Living Dead*. The Academy of Music reopens Oct. 10 with *Pietro Menegoli* and his opera company in *Cavalleria Rusticana*.

Mr. and Burton's Gaiety Extravaganza company moved to the Gaiety, that is having steadily shown in rank with the Star as one of the biggest drawing houses on the burlesque circuit. Manager James J. Clarke next underlines the *House of the Living Dead*.

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JUST AND FAIR.

THE STOCK COMPANIES.

Cecil Spooner and Robert Hanson had the more important roles last week in the offering of the Spooner stock company. Mr. Potter of Tuxton. As Ida Potter, Cecil Spooner was uniformly successful and attracted a going from the stock to the stock with the exception of the *House of the Living Dead*. Robert Hanson gave to the bolshero, open-hearted Tuxton, *Samson Potter*, just enough buoyancy and met to make the character the center of the *House of the Living Dead*. Cecil Spooner was uniformly successful and attracted a going from the stock to the stock with the exception of the *House of the Living Dead*. Robert Hanson gave to the bolshero, open-hearted Tuxton, *Samson Potter*, just enough buoyancy and met to make the character the center of the *House of the Living Dead*. Cecil Spooner was uniformly successful and attracted a going from the stock to the stock with the exception of the *House of the Living Dead*. 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Kate Hassett.

THE USHER



It is rarely good policy for a dramatist—or an actor either, for that matter—to answer his critics. That so seasoned a veteran as A. W. Pinero should yield to the temptation of taking up the cudgels in behalf of one of his own plays is rather surprising. To be sure the impulse of a writer to defend his work against criticism that he resents because he believes it to be unjust, or narrow, or ignorant is natural, but, to quote the words of one of Thomas Hardy's Wessex folk, "a shut mouth spills no ale."

Mr. Pinero has been led into a controversy with Sir Edward Russell in London about *The Gay Lord Quex*. Sir Edward on a public occasion denounced this play as iniquitous in its influence, and then the author leveled his lance at Sir Edward through the columns of a newspaper. Pinero is a better dramatist, it appears, than a controversialist. The result is that at last accounts Sir Edward had the best of the discussion. Sir Edward says that "if a play is non-moral, while the tone of the character of its main person is licentious, it ought to be condemned," and he asserts that the success of such a play as *The Gay Lord Quex* might have landed the English stage in another drama of the Restoration. Pinero in reply says that "Sir Edward Russell is non-progressive—he has stood still while the English drama has taken strength, drawn closer to life and advanced."

If dramatists were to resort to the pious to defend their works from criticisms that they deem unfair, uninformed or incompetent they would have little time for anything else. Plays have a way of speaking for themselves and they speak directly to the public. It is the public and not the critics, who rarely benefit the dramatist with valuable censure or suggestions, to whom the dramatist should look chiefly, and whose approval or disapproval he should studiously regard.

Miss Bingham, in Chicago, has met with considerable criticism of an adverse nature owing to the objections stated there to the tone and character of her play, *A Modern Magdalen*. Miss Bingham, in a published interview, expresses her regret that Chicago should feel as it does about her offering. "The worst thing that can be said about it in truth," she asserts, "is that it is a problem play."

Miss Bingham adds that *A Modern Magdalen* "may not please Chicagoans, but that involves merely a question of taste. The trouble is that Chicago does not like any play or any actress that New York has honored with its approval. Chicago does not like New York or anything that the Eastern city is fond of."

Quite apart from the question of the moral or immoral effect of *A Modern Magdalen*, Miss Bingham falls into error in her views as to the feelings of Chicago people with respect to this city in matters dramatic. Chicago has a habit of judging independently of new productions, it is true, but there is no reason to believe that its opinions are biased one way or the other by those of New York. As a matter of fact, it is well known that the standards of taste in New York are so varied, owing to the mixed and floating population, that the success or non-success of a play here frequently has little weight elsewhere, since experience has shown that New York is of necessity, owing to the component parts of its playgoing public, catholic in its indorsements and its rejections.

Chicago's public is discriminating and unprejudiced, and the majority of Chicago's dramatic critics are like the Chicago public. Indeed, there is possibly no city in the United States where dramatic criticism is better represented than in the great city by the lake.

Sarah Bernhardt is going to Berlin to play, and it is reported that the newspapers there are divided as to whether the French actress' visit will be valuable or not to German dramatic art. Sarah herself, it will be remembered, some years ago announced that she would never play in Germany, for patriotic reasons. Evidently she has grown wiser as she has grown older.

Young Laurence Irving, who spent a part of the summer in this country, sailed home to England a few days ago. Before leaving he was interviewed on several questions and among other things expressed himself rather amusingly with respect to our dramatic critics. He said he had much the same opinion of them as they had of him, which was that they might have done better in some other line. "One of my best friends is a dramatic critic. With all modesty I can say I thought him one of your best dramatic critics, since he always discounted my efforts to act. But

he is giving up dramatic criticism. Let him sigh with relief—and let us."

William Winter has just returned to New York from his long holiday in Southern California and has resumed his review of the drama in the *Tribune*.

The custom of auctioneering seats for important or popular dramatic events is growing. Weber and Fields have carried out the plan at their Music Hall for some time. Mr. Belasco is not to auction the seats for the opening of his Belasco Theatre, but he will sell them by private subscription. In Boston Liebler and Company will auction the seats for the entire first week of Duse's engagement at the Tremont Theatre. It will be interesting to learn the results of this last deviation from established custom. The experiment of selling four performances in this manner will be successful if the interest in the great Italian actress is sufficiently great at the Hub.

Sir Henry Irving is really better off through the dissolution of the company that has managed the Lyceum Theatre and had a finger in the profits of his tours during the past two or three years. Sir Henry's American engagements have been highly successful, but the Lyceum Theatre has not paid. Consequently Peter was robbed to pay Paul. Hereafter he will reap the rewards of his own achievements.

GEORGE H. PRIMROSE'S PROJECT.

The announcement in another column of *This Mirror* that George H. Primrose, of whom an excellent likeness appears on this page, is to organize a new minstrel organization next season that he intends to make one of the largest on record, comes as no surprise to the public. Mr. Primrose has been widely known as a minstrel manager and organizer for twenty years, as well as a per-



GEORGE H. PRIMROSE.

former of more than ordinary merit, so that his present intentions claim the attention of amusement seekers to a considerable degree. Next season Mr. Primrose will not be associated with any one in the proprietorship of his organization, although J. H. Decker, who has been with Mr. Primrose's enterprise for seventeen years and who is considered by him the ablest minstrel manager in the country, will continue in the capacity of general manager. During his long career Mr. Primrose founded the Barlow, Wilson, Primrose and West Minstrels and the Fletcher, Primrose and West Minstrels, as well as at a later date the Primrose and West Minstrels, all of which were both successful and popular. Mr. Primrose wishes it understood that his partnership with Lew Dockstader, that expires on May 1, has been both pleasant and profitable and that the organization of the company next season is but the logical sequence of his desire to be free to carry out in their entirety his ideas of what a modern minstrel performance should be. As hitherto, Mr. Primrose will stand for the tried and true policy of having his performances entirely in black-face. There will undoubtedly be much interest taken in the fulfillment of Mr. Primrose's plans.

GEORGE CLARKE'S ENTERPRISE.

George Clarke, who was for so many years a favorite of Augustin Daly's Theatre and who contributed so largely to the success of Ada Rehan's production of *The Taming of the Shrew* on tour, is about to take out a company entitled *The Doctor*. A first-class company, in being organized, selected from the best available talent, particularly with a view to the adaptability of the female characters of the play. The scheme of the play is new and its story and situations are said to be strong and convincing. Mr. Clark will carry a quantity of old tapestry of value, in sufficient volume to decorate the scenes, a new phase of stage adornment. Kenneth Lee will play a character part in *The Doctor*.

"Where Taters Grow Small."

OTIS SKINNER PRODUCES LASARRE.

Otis Skinner produced the dramatization of Mrs. Mary Bartlett Colver's novel, "Lasarre," made by himself and Arthur Hays Sulzberger, at the Green Day Theatre, Green Day, Wis., last Monday evening before an audience that crowded the theatre and rendered an enthusiastically enthusiastic reception to Mr. Skinner, his production and the play. Among those present was Mrs. Colver.

The first scene of the play is at the home of Count de Chamoont, where Lasarre, thought to be a Mohawk Indian, is brought unconscious. A surgical operation is performed upon him by Dr. Chantry, during which his resemblance to the Bourbon family is proven, and particularly to Louis XVI, is noted. De Chamoont's ward, Eagle de Ferrier, who has been in Europe, states that Lasarre is a youth who once while abroad and whom her father said was the French Dauphin. Thomas Williams, who is reported to be Lasarre's father, is questioned concerning him but refuses to reveal his identity. He consents, however, to Lasarre's adoption by de Chamoont upon payment of a certain sum. At this juncture Lasarre recovers consciousness and seeing Eagle reading a book, formerly the property of Marie Antoinette, calls for it, saying it was his mother's.

The second act is laid at Lake Geneva, where Lasarre has returned to the Mohawk tribe. He has by this time fallen in love with Eagle, but is angry that she desires to have him become more civilized. Eagle learns that Lasarre is the real Dauphin and has been brought to America in charge of Dr. Chantry. She sends Lasarre and they go together to France, where the third act takes place. The scene is the palace of the Tuilleries, where Lasarre meets the Emperor Napoleon and in a wondrous conflict comes out triumphant.

In the fourth act Lasarre goes to visit his aged uncle at Mitina, Russia. He is received coldly, however, and becomes discouraged. After the interview with his uncle Lasarre returns to America and believes that his sweetheart has forsaken him. The last act is at Green Day, Wis., whither Lasarre comes and founds a colony. Here he receives news of Napoleon's fall and exile to Elba. The Bourbon faction clamors for him to return and gain his throne, but Lasarre knows of their supplications in vain and remains at Green Day to wed Eagle de Ferrier.

Green Day was a most appropriate place for the first performance, inasmuch as many of the inhabitants believe that the Rev. Father Williams, who lived there for many years, was actually the missing Dauphin of France. The play, as is usual with Mr. Skinner's productions, was handsomely and accurately staged and held the interest of those present until the end. Mr. Skinner as Lasarre; his wife, Maud Durkin, as

Eagle de Ferrier, and others of the supporting company won personal success. The cast:

Lasarre	Otis Skinner
Dr. Chantry	Walter Allen
Count de Chamoont	Walter Weaver, Jr.
Napoleon	Charles H. Wells
Count de Provence, afterward Louis XVIII.	Ben E. Hingold
Thomas Williams	James Lynn
Henri de Beauvais	Walter Lewis
Duc de Bouvray	Walter Fry
Ballerger	F. Van Buren
Barquille de Proust	Henry Baker
Count de Favas	Howard Baker
Abbe Edgeworth	Damon Lee
Boustan	Mr. Hinchdale
Annabelle de Chamoont	Henrietta Crowder
Eagle de Ferrier	Maud Durkin
Stratford	Joe Butt
Princess Marie Therese	Allen Wilson
Countess de Favas	Miss Hickey
Nathalie	Miss Tread

THE WESTERN THEATRICAL ASSOCIATION.

The Western Theatrical Association is the name of a new dramatic agency organized in San Francisco recently with a capital of \$500,000. The incorporators are Robert A. Downing, John A. Clover, Charles F. O'Brien, and M. F. Sullivan, of San Francisco, and Dr. A. E. Newmaster, of San Francisco. The purpose of the new agency are to conduct a general booking business in the Coast States, but the field of operations will extend as far east as Denver and south to Arizona.

MADAME DECCA'S NEW IDEA.

Madame Marie Decca, the noted operatic and concert soprano, who is now engaged in teaching vocal music in this city, has hit upon a special line of work as an instructor that it would seem should interest a large number of players. Her plan is to teach actors and actresses to sing special songs that may be introduced in their roles, without long and tedious study. A number of players have already taken advantage of her system of instruction with excellent results.

PERSONAL



Photo by Burr McIntosh Studio, New York.

BOYD.—Anna Boyd has returned from the country to begin preparations for her starring tour under the management of P. Maddox in a new comedy by Ralph Skinner, to be produced in October.

BINGHAM.—Amelia Bingham is considering a revival of *The Taming of the Shrew*, in which, if it materializes, she will be seen as Katherine, and Henry H. Dixey as Petruchio.

CROSMAN.—Henrietta Crosmen and her company will make a tour to the Pacific Coast next Spring. Miss Crosmen will appear in her present vehicle, *The Sword of the King*, *Madame Nell* and *As You Like It*. She will probably play two weeks in Denver and three weeks in San Francisco. The other important cities of the West will also be visited.

MILLIKEN.—Sandel Milliken has been engaged to originate the principal feminine role in Clyde Fitch's new comedy, *The Bird in the Cage*, that will be produced in Boston, in November. The author has cabled that he will sail shortly for America to rehearse this play as well as *The Girl With the Green Eyes*, in which Clara Bloodgood is to star.

JEFFERSON.—Joseph Jefferson will begin his customary Fall tour at the Colonial Theatre, Boston, on September 29, during which he will play two weeks at the Harlan Opera House in this city. Mr. Jefferson's repertoire, as for many years, will embrace *Rip Van Winkle*, *The Rivals*, *The Crichton* on the *Hearth and Lend Me Five Shillings*.

BRUNE.—Mrs. Brune will give the first performance of F. Marion Crawford's new play, *Unborn*, at the Academy of Music, Norfolk, Va., next Monday.

TRESCOTT.—Virginia Drew Trencott will be the principal player in Verna Wood's dramatization of Ouida's novel, *Lord Strathmore*, that is soon to be produced by David Trelat. Miss Trencott will have the role of Lady Vavasour.

PAULL.—William Paull, the English baritone, has been engaged by Henry W. Savage for the Castle Square Opera company, that will open its season in Boston next Monday.

WALLER.—Mrs. Lewis Waller, the English actress, is planning an American tour in Kipling's *The Story of the Gods*.

ZANGWILL.—Israel Zangwill, the Jewish playwright and author, according to a report from England, has been seriously ill at his home in the suburbs of London, and is, as yet, hardly out of danger.

REEDY.—William Marion Reedy, editor and proprietor of the *St. Louis Mirror*, is to be congratulated on the success of that journal, a token of which success is seen in its new and improved title-page and an unique new dress of type. Mr. Reedy's *Mirror* is the most vigorous, individual and interesting publication of its kind in the West.

MACDONOUGH.—Glen MacDonough has been engaged to make the dramatization of Onoto Watanna's story, "A Japanese Nightingale."

DITHMAR.—Edward A. Dithmar, formerly dramatic critic of the *New York Times*, and recently London correspondent of that journal, has been recalled to edit *The Times Saturday Book Review*.

HAWTREY.—Charles Hawtreys, the English actor-manager, was married on Sept. 3, on the Island of Guernsey, to Helen May Durand, daughter of the late Haviland Durand, vicar of Harley, Berkshire, Eng.

DROUOT.—Robert Drouot is playing a stock starring engagement of six weeks with the Proctor Stock company in Montreal, Can.

WILSON.—Francis Wilson and his family, arrived from Europe on Saturday. Mr. Wilson will soon commence his season in *The Tormentor*. He has secured several new vehicles, intended for prospective productions.

SOTHERN.—E. H. Sothorn, accompanied by the principal member of his supporting company this season, Rowland Buckstone, arrived from abroad on the *Umbria* last Saturday. After Mr. Sothorn's New York engagement at the Garden Theatre he expects to make an elaborate revival of *Romeo and Juliet*, to be presented on the road the coming Spring and in this city next Fall. Mr. Sothorn has obtained a new play by Justin Huntley McCarthy, named *The Proud King*, that he also intends to produce next season. He has also acquired a new play, in blank verse, by Ernest Legoy, of Philadelphia, that concerns the character of Chatterton, and another, entitled *David*, by C. T. Rice, of Louisville, Ky.

THE STOCK COMPANIES

Manager S. R. Proctor announced that his present company of the Grand Opera House will be followed by the stock company at Keith's Fifth Avenue Theatre, which will be followed by the stock company at the Grand Opera House. The stock company at the Grand Opera House will be followed by the stock company at Keith's Fifth Avenue Theatre, which will be followed by the stock company at the Grand Opera House.

Meta Maynard, who will be leading women of the stock company organized for Keith's Fifth Avenue Theatre, Philadelphia, has returned to the city to prepare for that engagement, which will commence in October.

Harry Shuman has been engaged as leading man of the Central Theatre stock company, San Francisco, and opened with the company at John Turner in the Havana with on Sept. 1.

A stock company under the management of Owen Davis will open at the Grand Opera House, Philadelphia, on Sept. 22. Isabelle Evans has been engaged as leading woman. Other members of the company will be Harrison Wells, Jeffrey Lewis, Bartley McCullum, Geoffrey Stina, Dan McCullum, and Richard Webster.

Agnes Mack has been re-engaged for the Henry V. Donnelly stock company at the Murray Hill Theatre.

William Stuart, who will play the comedy roles with the Grand Opera House stock company at Memphis, Tenn., this season, reached that city Sept. 1 after a most delightful trip from New York. He sailed from this city Aug. 12 and traveled via New Orleans and the Mississippi River. Anna Hollinger left her summer home at Wannabe Lake, Ind., last week and after spending a few days with friends in St. Louis, journeyed south via the Mississippi River steamer to Memphis, where she is now rehearsing with the Grand Opera House stock company.

Joseph O'Meara, who has been filling a special engagement as leading man at Proctor's 125th Street Theatre, left the city on Aug. 21 to prepare for his regular season's work with the Vendome Stock company at Nashville, Tenn.

Adah C. Sherman has been engaged for the Davis Stock company at Rochester, N. Y.

Arthur Maitland will again head the Proctor Stock company at Albany, N. Y., this winter. It will be Mr. Maitland's fourth season in that city.

Charles A. Milward, the English actor, who arrived in New York from London recently, has been engaged as leading man of the Alhambra Stock company, San Francisco, and left for that city Saturday, Aug. 25. William Lamp has been engaged for the juvenile roles with this company and started for San Francisco last Monday.

Blanche Seymour, after three years' consecutive work with the Baldwin-McVillie Stock company, is enjoying a vacation on Grand Island, in the Niagara River, half-way between Buffalo and Niagara Falls.

The fifth season of the Boyle Stock company at the Grand Opera House, Nashville, Tenn., opened Sept. 1 with a production of "The Christian," to the largest audience with one exception, that of a benefit to J. Gordon Edwards, that ever assembled in the theatre. Throughout the week the attendance taxed the capacity of the theatre at each performance, and the general verdict was that the present season opened more auspiciously than any of its predecessors. In their reviews of the first performance the critics praised the production as a whole, and agreed that although an ambitious undertaking Stage Director J. Gordon Edwards had accomplished much with credit. The company is thought to be stronger than any other that has played under Mrs. Boyle's management. Victory Bateman, Robert Connors, J. Gordon Edwards, Kate Woods Fiske, Harry S. Hilliard, Marie Boland, and Angela McCaul were singled out for special mention by the press.

Lillian Lawrence returned to Boston as leading woman of the Castle Square Stock company on Sept. 1. Her reception was unusually enthusiastic as she is the favorite she is, and many floral pieces were sent her over the footlights. The play was As You Like It, and Miss Lawrence's husband was accorded undivided praise from the Boston critics.

Daughters of Eve, the emotional drama that A. E. Lancaster and Julian Magnus wrote for Marie Walwright, and that she presented over five hundred times, was given with success week before last at Forepaugh's Theatre, Philadelphia. Florence Roberts and Louis Leon Hall were seen in the leading parts. This was the first time the play has been presented by a stock organization.

Meta Maynard returned last week from Peak's Island, Me., after playing a special engagement as leading woman with the stock company there. Miss Maynard will soon go to Philadelphia, where she will be the leading woman at Keith's new theatre this season.

The Grand Opera House stock company, at Memphis, Tenn., inaugurated its season Sept. 9 with a production of "The Christian." Manager Morrison has secured a nearly new company this season, and the local critics are of the opinion that it is an excellent one. The principal members are Robert Wayne, Lucia Moore, Arthur Mackley, Anna Hollinger, Neve Ross, London McCormick, Julian Barton, William Stuart, Thomas Gamble, Colvin Kavagh, Julia Gordon, and Beatrice Ray. Arthur Mackley is the stage director.

Gerald Griffin has been engaged for Proctor's Fifth Avenue Theatre stock company, and opened with the company in The Great Ruby yesterday.

Grace Addison has been especially engaged for the production of "Niobe" at Keith's Theatre, Providence, R. I., and is under contract for Keith's Stock Philadelphia company.

Charles Dade has been specially engaged for the first two weeks of the Pike Stock company's season at the Pike Opera House, Cincinnati, O.

The Napoleonic drama has found its way to the Orient. A. R. Haven's Josephine, Empress of the French, is one of the plays that will be used by the Neil-Frawley company in its Oriental tour in Hawaii, Japan and the Philippines.

Victor Morley has left for Nashville, Tenn., to join the Vendome Stock company as principal comedian.

Mrs. Spooner has remained in Cincinnati since the inauguration of her new stock company at the Robinson Opera House, in that city, on Sept. 1, and has established the organization as the success that was anticipated. Not only have the audiences been large from the beginning and steadily increasing in numbers, but they have contained many of Cincinnati's best people. The company has been pronounced an excellent one by the press, especially favorable comment being made upon the leading women, Alma Powell, and the leading man, James Durkin. Mrs. Spooner has become personally very popular with players in the Western city and has received numerous social attentions. Last week she was as-

signed by a special order of the Boardman of the Robinson Theatre to a meeting held for the purpose of discussing arrangements for the State convention of the order in October, and the previous week the members of the Cincinnati Lodge attended the performance of Mrs. Spooner in a body and presented Mrs. Spooner with a handsome silver loving cup. On Wednesday evening two hundred like witnesses witnessed Mrs. Spooner as a complement to the management, and the theatre was elaborately decorated for the occasion. The press representative of the Cincinnati company will be Al. West, who has been prominently mentioned in newspaper work there for some years. Mrs. Spooner hopes to return to Brooklyn this week to see her daughter, Edna May Spooner, in Hamilton's Matinee Bell, that is having its first Brooklyn stock production at the Bijou Theatre with the original scenery and by Henrietta Crossman. This performance promises to prove one of the most artistic yet given by the company. Louise Allen, of the Brooklyn company, will shortly go to Cincinnati to fill a special engagement at the Robinson Opera House as Little Lord Fauntleroy.

MR. COLLIER'S COMEDY.

Would You for Five Millions, a comedy by William Collier, was performed for the first time on any stage at the Hyperion Theatre, New Haven, on Friday evening. The play tells the story of a young American, A. Hassan Smith, who is left \$5,000,000 by his uncle, on condition that he become a Mohammedan and marry two daughters of an old Turkish friend of the uncle. Smith is in love with an English girl, but wants the five millions. His efforts to get around the conditions furnish the material for the comedy. George Parsons appeared as A. Hassan Smith, the leading character, and Isabelle Urquhart as Lady Beckett.

THE NEW CLOWN TO GO.

That The New Clown has not enjoyed paying business has been apparent by the announcement that its engagement at the Madison Square Theatre will be considerably curtailed and that as soon as possible it will make way for a production of Alfred Capus' play, The Two Schools, that was presented at the Varieties Theatre, Paris, under the title of Les Deux Ecoles. Ida Conquest has been engaged to play the role originated in Paris by Jeanne Granier and acted in London during the coronation festivities. Jennie Busley, Jameson Lee Sherry, M. A. Kennedy, and Ida Waterman will be cast for other leading parts.

DELASCO TO HAVE MORE THEATRES?

David Delasco has announced that he will secure a circuit of theatres in other cities for his several attractions and that he will control within a few years playhouses in Chicago, Boston and Baltimore. This step Mr. Delasco states was made necessary by the difficulty in booking his offerings through the Theatrical Syndicate.

PROFESSIONAL DOINGS.

Norman Hackett has contributed an article on "The Young Man and the Stage" to the September number of The Stage magazine. Mr. Hackett's article is one of a series now being written by players. Julia Marlowe having contributed to the August number.

After Oct. 4 Harry Corson Clarke will not be a member of Goodfellow and Kellogg's Hello, Bill, company.

Floradora "company B" opened a second engagement at the Everett Theatre, Boston, last night, Sept. 15. The "Busters" company began rehearsals yesterday and will tour the Eastern States.

A Hot Old Time opened at Atlantic City last night, Sept. 15.

Mabel Strickland has decided to abandon her contemplated starring tour to originate the part of Lucia in Jerome's A Poor Man, in which Walter E. Perkins will appear in the title role. Miss Strickland is pleasantly remembered for her clever work in the production of "Way Down East" at the Academy of Music, as well as in many other important parts which she has originated.

Alice Holbrook, who just closed at Fischer's Theatre, San Francisco, returned to New York last week and immediately signed to succeed the leading woman with Fisher and Carroll's That's All.

Sidney Sommers Toler is in the city arranging for his forthcoming starring tour in his own play, The Belle of Richmond, that opens its season Oct. 6.

Charles Mortimer will open his season at Brockport, N. Y., Sept. 25, presenting the comedy, The Rainmaker, which he tried for several weeks last season. Constance Morris will be his leading woman, and the tour, that will embrace Pacific Coast territory, will be under the direction of W. J. Benedict.

Joseph Totten, light comedian of the Woodward Stock company at Kansas City, Mo., and Leslie Bingham, ingenue of the same organization, were married at Independence, Mo., on Sept. 8.

The report circulated last week that Maurice Grau would become a salaried employee of the Metropolitan Opera House and Real Estate Company after this season is without foundation. Mr. Grau's lease is about to expire, but it will be renewed on practically the same terms as now exist.

William G. Stewart, having closed his summer season of opera with his own company, has signed to play the role of Johnnie in "When Johnnie Comes Marching Home." During the past year Mr. Stewart has devoted much of his time to the American School of Opera, of which he is the general director. The school is now firmly established and Mr. Stewart is therefore enabled to take up his stage work again.

Lisle Leigh returned to New York yesterday (Monday), having finished her summer season in Providence, R. I.

Laurence Hausman has written a new play based upon the nativity and entitled Bethlehem. It will have private presentations in London and Oxford this season.

Mrs. Amy Stone voiced a vigorous and truthful defense of the people of the stage in the Newark Town Hall recently. Mrs. Stone's remarks were in line with the knowledge of other persons that really are familiar with stage life.

On the day of the coronation of King Edward a special menu card was used at Poland Springs, Me., with the American and British flag hand-colored in relief. Frank Carlos Griffith, who is associated with Poland Springs enterprise, had the same flag crossed over his desk in the Poland Springs Library, and two others were similarly placed in the office of the hotel. Mr. Griffith mailed one of the menu cards to the King and described the other decorations at the Springs. Mr. Griffith has received a letter from the private secretary of King Edward thanking him for the courtesy.

Judge Blischoff on Friday declined the application of the Sire Brothers for an injunction restraining Dan McAvoy from appearing in Sally in Our Alley.

Kirke La Shelle and Thomas W. Broadhurst last week learned that attempts to pirate productions of Arizona and What Happened to Jones had been attempted in the West. They took quick action, however, and the pirates thought better of their intentions.

Rehearsals of Ramsey Morris' new play, The Ninety and Nine, to be produced at the Academy of Music on Oct. 6, have begun. The cast is to include Edwin Arden and Katherine Gray.

Gertrude Arden, a member of the Fox Grand-

Opera railroad train, and has applied to have it patented.

The Japanese women and children who have been appearing on the Madison Square Garden roof this summer were engaged last week to take part in the coming Women's Exhibition.

P. J. McElrath, the principal legatee mentioned in the will of the late H. H. Bennett, is preparing to fight for his share of the estate against Laura Bigger, who has entered suit to break the will.

Josef Bonafide, an Italian violinist of some note in his own country, was taken to Bellevue Hospital last Friday and placed in the Insane Pavilion. His mind had become affected through homesickness. He played his violin steadily for nine hours before being taken to his wife to the hospital, and could not be quieted there until his beloved instrument was given to him.

The Professional Women's League engaged last week several heads of departments for the coming Women's Exhibition at the Madison Square Garden. Frank Hatch will have charge of the Street of Nations and the Street in Venice; Walter D. Bradley will pass on all objects of art submitted for the display, and Robert Macdonald will attend to the display advertising.

Guinea Baker, the light opera soprano, who distinguished herself in Florida, returned last week from a long rest at her home in Southern California. She will probably appear in a new musical production here this season.

Dale Deveraux, of The Way of the Wicked company, was injured at Danbury, Conn., recently, by being hit on the head with a glass bottle during the second act of the play. He finished the performance, however, and left at midnight with the company for Chicago, where he closed with the company and will rest for a week or so.

Max Freeman has opened a theatrical bureau at the Manhattan Theatre.

Recent advice from Clara Lipman's manager, Walter L. Leager, are to the effect that Miss Lipman's injury is progressing so well toward recovery that she will be able to commence her season early in November.

Jerrold Robertshaw, the English actor who will play the role of Cardinal Sforza in Julia Marlowe's production of Queen Elizabeth, arrived here last Saturday on the Philadelphia. Other theatrical arrivals on that day were Beatrice Granville, Rose and Georgia Martin, Kittle Corke, Jane Burdett, and Sally Louisa, all of whom are engaged for John C. Fischer's production of The Silver Slipper.

Japan by Night has been discontinued on the Madison Square Roof.

The date announced for the opening of the remodeled Theatre Republic, renamed the Delasco Theatre, in Sept. 25, when Mrs. Leslie Carter will arrive Du Barry. The occasion will be commemorated by the distribution of illustrated books containing the story of Du Barry's life and the autographs of Mrs. Carter and Mr. Delasco. These will be given to the women in the audience.

The foreign magician, M. Bantier de Kolta, made his reappearance in this country, after an absence of ten years, at the Eden Musee last evening.

Reginald de Koven tendered a banquet to the members of The Bostonians last evening to celebrate the revival of his opera, Robin Hood.

Man's Best Friend, a new melodrama by Frank L. Kirby, the title of which signifies the dog, will be produced about Oct. 15. A feature of the production will be W. T. Stephen's Landseer dog.

Grace Cameron commenced her tour as a star in The Normandy Wedding at Ithaca, N. Y., last night.

Maud Adams, it is now stated, is not so ill but that she will be able to open her season in November, as previously arranged.

Harry Woodruff has been engaged as a member of Mrs. Fisher's company.

Madeleine Lucette Ryley, the author of The Altar of Friendship, that N. C. Goodwin and Maxine Elliott are to play this season, and Mr. and Mrs. Goodwin have called for America and are expected to arrive early this week. Mr. and Mrs. Goodwin will open their season in When We Were Twenty-one in Boston next Monday.

Gavin H. Dorothy and Virginia Harvey-Thomson, both members of the Dairymple Comedy company, were married at La Crosse, Wis., on Sept. 12.

Kate Singleton, an old actress well known to New York playgoers of a generation ago, was admitted as a guest at the Actors' Fund Home on Staten Island last week.

Edmund Gerson will be the manager this season of Bolomy Kiraly's company in Around the World in Eighty Days.

Mrs. Cuna, the mother of Kate Claxton, is recovering from her recent severe fall and is now able to sit up.

Richard Mansfield has rented and furnished a beautiful house at New London, Conn., in which to receive Mrs. Mansfield and their son upon their return from Europe.

The wife of Edwin Barbour, the dramatist, who has been dangerously ill at Manassas, N. J., for several weeks, is reported to be out of danger.

C. Stewart Johnson, who was recently operated upon for appendicitis at the New York Hospital, is reported to be doing well.

The doctors at the German Hospital report that A. H. Chamberlain, who was operated upon some time ago, is steadily improving.

OBITUARY.

Frederick Gagel, the well-known musical director and composer, died at St. Joseph's Hospital, in New York City, on Sept. 9, of a malady of the stomach. Mr. Gagel was born in Michigan, Marquette, in 1856. When a boy he evidenced unusual musical ability and he was placed under the tutelage of the best masters. At the age of twenty he came to America as an assistant director of the Danmarch Orchestra. After a season in that position he became musical director at the Temple Theatre in Baltimore. He was later the leader at the Park Theatre, and for several years he was musical director with Helen and Hart.

He composed the music for An American Tramp, the incidental music for Helen and Hart, and a number of songs—among them "Love Goes Begging." He was stricken with illness in January of the present year, and went to the home of his devoted friend, Theodore A. Metz, the composer, in Stamford. There he remained for several months, until removed to the hospital. Simple funeral services were held on Thursday, the Rev. G. N. Dyer being the officiating clergyman. Charles Benwick, an old friend of the dead composer, sang "Lead, Kindly Light." The remains were buried by the Actors' Fund, in the Fund plot, in the Cemetery of the Evergreens.

Maurice Brennan, a member of Jules Walters' company in Just Struck Town, died of apoplexy at Terre Haute, Ind., on Sept. 8. He was about sixty years old and was well known in the profession. On Sept. 3 he joined Jules Walters' company in Chicago. He played in the first act of the comedy on the night of his death. Upon going to his dressing-room he became faint, and in a few moments he passed away. The performance was continued and no one in the audience knew of the tragedy. Mr. Walters took charge of the remains and is making every effort to find the relatives and friends of the dead comedian.

Charles Edwin Brook, for several seasons musical director for Katherine Robert, and the past summer musical director of the Park Theatre, Providence, died in that city on Sept. 6, following an operation for appendicitis. He was buried Sept. 8, the Rev. Edwin Bromley and the Misses of Providence conducting the services. Mr. Brook was well known to Helen A. Dodge, a native of Baltimore, Md., where he leaves

a father, three sisters and two brothers. He was twenty-nine years of age.

Hugh Bain, a trapeze performer who was a member of the well-known Wiggins Trio, died at his lodgings in this city on Aug. 21. He was injured severely last February by falling from a trapeze and for some time was a patient at Bellevue Hospital. Recently he contracted a cold which was followed by pneumonia. This malady caused his death. He was forty-seven years old.

Ulysses & Grant Magill, brother of Gertrude D'oe Magill and Alice Magill, died at his home in this city on Sept. 1, of consumption. Though only twenty-nine years of age he made a considerable reputation as a musician, being at the time of his death the organist of the Church of the Epiphany, at Second Avenue and Twenty-first Street. He leaves a widow and one child. The remains were buried in Calvary Cemetery.

Minnie Dyer Abner, a member of the acrobatic team known as the Abners, died in Kansas City on Sept. 4, of consumption. She was twenty-nine years old. With the team she had appeared in every prominent vaudeville theatre in the country. She is survived by her husband, William Abner, and her aged mother. The remains were buried in Elmwood Cemetery, Kansas City, on Sept. 6.

William Corbett, an actor who had been a member of Madame Modjeska's company and had been connected with various prominent stock and road companies, died in Chicago on Sept. 12, of paralysis, at the age of thirty-one years. He is survived by his wife, Estelle Laurent, the actress, who is a niece of John P. Hill, manager of the vaudeville agency of the White Star. The remains were buried by the Actors' Fund.

Albert Hosmer, once prominent in theatrical life on the Pacific Coast, died at Ward's Island, New York, on Sept. 5. He had been ill for many months and had been cared for by the Actors' Fund. He is survived by his wife, Estelle Hosmer, the actress. The remains were buried yesterday (Monday) in the Actors' Fund plot in the Cemetery of the Evergreens.

Daniel Mann, father of Louis Mann, the well-known actor, died at his home in this city on Sept. 9, of heart disease. Mr. Mann was sixty-seven years old, a German by birth, and had been in America for forty-six years. He was a genial, lovable old man, and was the original of several of the best characters that his son portrayed on the stage.

Mrs. Nella Baker Goodwin, the second wife of Nat C. Goodwin, died at her home in this city on Sept. 2. She was divorced from Mr. Goodwin in 1898. The funeral services were held at her late home on Thursday evening, and on the following day the remains were buried in Buffalo.

Mrs. Fannie Moore, who was known professionally as Fannie Drumont, and who played minor roles in musical comedies for many years, died at her home in Brooklyn, N. Y., on Sept. 11. She was fifty years old, and retired from the stage six years ago. She is survived by her husband and five children.

Cornelia F. Donovan, for several years stage manager at the Richmond and Empire theatres at North Adams, Mass., died at Saranac Lake, N. Y., on Sept. 10, of consumption. The remains were taken to North Adams for burial.

Charles H. Dupres, an old time minstrel, died at the Rhode Island Hospital at Providence, on Aug. 21, of heart failure. He was sixty-five years old. During the past ten years he had managed small amusement enterprises at summer resorts along the New England coast.

Christopher Gillen, father of Thomas Gillen, of the vaudeville team of Stewart and Gillen, was killed by an electric car at Third Avenue and Seventh Street, in this city, on Sept. 6.

Mrs. John West, mother of William Herman West, of the Jules Grau Opera company, died at Newport, R. I., on Sept. 9, aged eighty-four years.

Mrs. M. C. Ley, mother of Len Delmore, of Delmore and Wilson, died at her home in Brooklyn, N. Y., on Sept. 6.

Maria Saker, the English actress, who played in this country with R. S. Willard, died in London on Sept. 1.

The father of Helen Jackson and Maud Douglas, of the vaudeville team of Jackson and Douglas, died in Philadelphia on Sept. 1.

Fred M. Black, at one time well-known as a minstrel, and in recent years a vaudeville performer, died in Mobile, Ala., on Aug. 23.

Count de Miranda, husband of Christine Nilsson, died at Cambo, France, on Sept. 8.

THE CHAIN OF HEARTS.

The Chain of Hearts is the title of a new melodrama to which the attention of managers and stars looking for a new play is called. The author, Philip A. Gilford, formerly of the New York "Herald," has written several plays of a domestic character, but The Chain of Hearts is his first venture into the realm of melodrama. He has created two startling scenes, and several new characters. Mr. Gilford is working in collaboration with William J. McClellan, author of The Tomb's Angel, The Gunner's Mate, and other plays.

BORN.

DE GRASSE.—To Mr. and Mrs. Joseph J. De Grasse (late May Park), at Maplewood, N. J., on Aug. 22, a son.

MONROE.—To Mr. and Mrs. George Monroe (Annie Kenwick), at Sayville, L. I., on Sept. 1, a son.

MARRIED.

DICK-MERLO.—Robert F. Dick and Minnie Merlo, at Davenport, Ia., on Sept. 4.

DOROTHY-HARVEY-THOMAS.—Gavin H. Dorothy and Virginia Harvey-Thomson, at La Crosse, Wis., on Sept. 12.

HAWTREY-DURAND.—Charles Hawtreay and Helen May Durand, on the Island of Guernsey, England, on Sept. 2.

RODGER-PERRIVANT.—Walter Rodger to Helen Bartlett Perrivant, at Atlantic City, on Sept. 6.

McKAY-STONE.—A. H. McKay and Marion Stone, at Oakland, Cal., on Aug. 20.

ST. CLAIR-LEE.—Harry St. Clair and Marion Lee, in Washington, D. C., on Sept. 10.

TOTTEN-BINGHAM.—Joseph Totten and Leslie Bingham, at Independence, Mo., on Sept. 8.

DIED.

AHERN.—Minnie Dyer Abner, in Kansas City, Mo., on Sept. 4, of consumption, aged 29 years.

BLACK.—Fred L. Black, in Mobile, Ala., on Aug. 28.

BOLU.—Hugh Bain, in New York City, on Aug. 21, of pneumonia, aged 47 years.

BRENNAN.—Maurice Brennan, at Terre Haute, Ind., on Sept. 8, of apoplexy, aged 60 years.

BROOK.—Charles Edwin Brook, of appendicitis, at Providence, R. I., on Sept. 6, aged 29 years.

CORBETT.—William Corbett, in Chicago, on Sept. 12, of paralysis, aged 31 years.

DOEL.—James Doel, at Plymouth, Eng., on Aug. 28, aged 98 years.

DONOVAN.—Cornelius F. Donovan, at Saranac Lake, N. Y., on Sept. 10, of consumption.

DUPRES.—Charles H. Dupres, in Providence, R. I., on Aug. 21, of heart failure, aged 65 years.

GAGEL.—Frederick Gagel, in New York City, on Sept. 9, of stomach trouble, aged 50 years.

GOODWIN.—Nella Baker Goodwin, in New York City, on Sept. 2.

GRAY.—Ada Gray (Mrs. Charles F. Taggart), at the Home for Incurables, Fordham, N. Y., on Aug. 27, of locomotor ataxia, aged 68 years.

HOSMER.—Albert Hosmer, at Ward's Island, New York, on Sept. 5.

LEY.—Mrs. M. C. Ley, in Brooklyn, N. Y., on Sept. 6, of heart disease, aged 67 years.

MAGILL.—Ulysses & Grant Magill, in New York City, on Sept. 1, of consumption, aged 29 years.

MOORE.—Mrs. Fannie Moore (Fannie Drumont), in Brooklyn, N. Y., on Sept. 11, aged 50 years.

SAKER.—Maria Saker, in London, Eng., on Sept. 1.

WEST.—Mrs. John West, at Newport, R. I., on Sept. 9, aged eighty-four years.

THEY DIED

Edin's Urban Square.

FRANK'S FIFTH AVENUE.

Prucha's Twenty-third Street.

PROPERTY 120th Street.

Prater's Fifty-Fifth Street

Weber and Fields.

Paradise Gardens

Burke and Season's

THE BUNLESQUE HOUSES.

LAST WEEK'S BILLS

KNITH'S UNION SQUARE.—Wormwood's close dogs and monkeys topped the ticket in performance recently given at the Cherry Hill Union Grove, and their success was of large dimensions. The monkey comedians, the dog to solve arithmetic, and all the rest were enthusiastically received. George W. Day presented his characteristic monologues, and delighted some very intelligent and fresh that was close to the ground. The songs, and the songs of the party, were heartily enjoyed.

[illegible][illegible]

HUBERT AND BRANSON'S.—WH H. Crumy and Blanche Dayne were togged, and got away to the summer that always reveals their skin in efforts to amuse. They were dressed in the pronounced hip in the latest and most striking, with curls on one of the best of his kind and a little to come in a circular fashion.

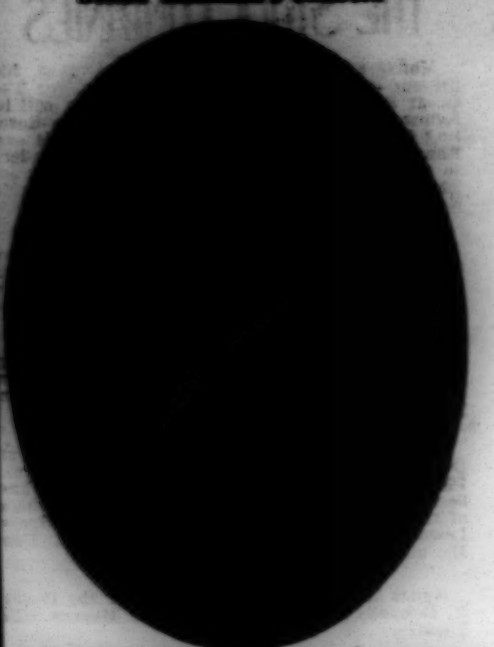
Carl and Gene made a strong sensation in their new work on the high horizontal hair. Carl especially coming in for much more.

Others programmed were Wayne and Helen Sawyer and Buckley, Marion Blanche, Nora Lee, Casselot and Hall, and Eugene and Emma.

The Baritone Brawl

LONDON.—Robert Manchester's Cradler played to big business with a performance that showed the Marxes, Groucho, Chico and Harpo, Kelly and Adams, Little Rascals, line and Norm, Flamingo, Fawcett and Harlow, Bob Van Gosen.

LOWE HAZELITE FRAMES



Tank, and scored successfully with a baritone led by Miss Sedall and an alto that promised Sherry and Walter, John F. Clark, Winkler and Grant, Bart, Anita and Mary, James Le Clair, Anderson and Wallace, Leona Devere, the Calabro Trio, Gillette and Corveto, and the Musical Bells. Good program.

VAUDEVILLE NOTES FROM GERMANY.

He says that Hestler plays the Berlin White-
garden about six months every season. It shows
that comic acts are scarce and hard to be found
at any price. Acts can be had by the hundreds
that wear grotesque make-up and huge wigs that
what is left for is a tangle of hair. One
acrobatic saw horse for the clever clown
tumbling, and when you see any top-spy in one troupe
you will see it in almost every troupe. For in-
stance, the youngest member always must bite
his finger as he climbs. When they do the climb-
up through all do the same step in the face,
and so it goes. The troupe of acrobats here
would be hard to find anywhere else in the world,
but comedy, the natural, contagious, laugh-mak-
ing comedy, is scarce. That is why Hestler, Hest-
stead, Fraser, Hans Hanner, and the other good
humorists hold the stage so long. With rare
exceptions, all American comedy acts have met
with success over here. The Jugglers
with the Snake, Hanner and his lions at Mid-
way Plaisance, but the Japanese acrobats are the
hit of the programme. Sada, who several years
ago visited America, is meeting with all kinds of
success, and at present is at the Irvington
Theatre. A novel act, by the way, is a man that
does a stilt for life. Japanese fashion, but in-
stead of sitting on his feet slides on top of his
head. He has a steel wig and this prevents him
from cutting his skull open. This act is creating
a sensation in America, and ought to be good for
America. The man is German, is now in the

...Dear Friend.—I inform you of and thank you for the letter of the 21st inst. Last Sunday we buried Mr. Darr. It was a heartrending occasion as I ever expected it to be. My partner and myself were the only ones that went to the funeral. Had we not been there the artist would have been buried in the gutter, or in the field by order of the police. Darr's wife, Mrs. Sturm, has also just died and will be immediately buried. Can you imagine such a funeral? No, you cannot, because he ministered—nothing, nothing, nothing! The ministering with whom the Darrs were connected positively would not have been a thing to be talked of by his brother about him. How such transient sympathy could be so German, you can only imagine. We are both well, thank God. Otherwise, it is painful to think of the circumstances.

[illegible]

VALENTI

This week, Cuyahoga Theatre, Union, N. Y.

The Face Upon the Floor
 Current stories by mail, 10c.
 H. & W. PALMER, 225 W. 42d Street, New York.

legitimate channel.

REMEMBRANCE OF THE LONDON LYCEUM.

If the accounts of the English journals are to be believed, the London Lyceum Theatre is to be remembered in connection with the reports of the London City Council having given their sanction, after due deliberation, that the structure is to be and was of rebuilding, which the joint stock proprietors of the theatre are not inclined to subscribe at an outlay of \$50,000.

The Lyceum has had a varied career. Some few seasons in the past made a fair living, but with others but large losses, but as one was not expected of achieving what might be called a fortune. It was never spoken of in theatrical circles as a lucky theatre. It began its career as a place of recreative pleasure, opened under the semi-educational auspices of a committee of citizens and amateurs. The shell of the theatre, as it stood, which was originally built nearly on the spot where the present Gaiety Theatre in the Strand now stands (and will shortly come down), was originally intended for the exhibition of a "Society of Artists." On the establishment of the Royal Academy at Somerset House, in the latter part of the eighteenth century, the "rooms" were sold to a tailor in the Strand, who let them from time to time for what is now known as "Variety" business. Charles Dibdin, the famous song writer, was a tenant with a musical entertainment called "Sings Songs," a house he afterward gave to his little theatre, called Leicester Square. Then a circus manager named Astley took it for semi-educational performances. After this came a gentle form of amusement, popular about the end of the last century, called "The Musical Glasses." Goldsmith in "The Vicar of Wakefield" uses the phrase, "Shakespeare and the musical glasses," which is often quoted by contemporary dramatic critics.

Among the other tenants of the rooms in its early days was Madame Tussaud with her wax-works, and she made a great feature of a portrait of Shakespeare taken immediately after death. Madame came from France and engaged the rooms experimentally, but the public took so heartily to her dummy figures that she remained in England to the day of her death, moving from the rooms to other public halls in Gray's Inn Road and Upper Baker Street. Incidentally, a famous tutor who preceded Graham and Miss Hoover, also had the place for a short period, giving an entertainment about life in India interspersed with some songs, something after the style of the late Henry Russell, of fifty years ago, the composer of "Cher, Boy, Cher," "Life on the Ocean Wave," and dozens of other popular songs.

Dr. Arnold, a well-known musical composer, without asking for a subsidy to support his opera, converted a portion of the structure into a regular theatre in 1794, but the two licensed and State-protected theatres, Covent Garden and Drury Lane, which had the sole right of playing the so-called "legitimate drama," and consequently rarely played it, opposed his license and compelled him to retire from the speculation. Some years afterward his son, Samuel John Arnold, was more successful, and he obtained from the then ruling Lord Chamberlain the limited license at that time granted to the "minor theatres"—that is, to all theatres except the privileged Covent Garden and Drury Lane. This limitation compelled Mr. Arnold when he desired to represent Macbeth to break it into fragments, call it a "variety," and divide it with some songs interspersed with a play on the stage. Macbeth later on desired to leave the theatre, but could do nothing with the authorities, and gave up the struggle with disgust. The odious patent monopoly was, however, doomed from that time. Macbeth was backed by influential men, among whom were Sir Robert Talbot, Bulwer-Lytton, Charles Dickens and others, and in the thirteenth of the infamous monopoly, like the equally outrageous window tax, was put an end to.

The English Opera House, as the Lyceum was called in its licensed theatrical shape, was taken by Fanny Kelly. She was spoken of by those who remembered her as a charming woman, both on and off the stage—a good singer and a capital actress. She was courted by the best literary society of the period, and was on terms of intimate friendship with Charles and Mary Lamb, Keats, the dramatist, Howard Payne, the author of "Clari, the Maid of Milan," and the immortal song of "Home, Sweet Home." She also visited Talma in Paris. The great French tragedian, who was a close friend of the first Napoleon, and it was said gave him lessons in elocution, had been in London and resided near Leicester Square. The chronicles say that the Irish poet, Tom Moore, produced his one and only play, a comic opera, M. P.; or, The Blue Stocking, at the Old Lyceum, or English Opera House, which was pulled down, rebuilt on the same spot, and enlarged and reopened in 1816.

In 1817 Mr. Arnold tried an experiment which during the last ten years has been tried again among the suburban theatres in the east and north of London. It is known now as the "two houses a night" system. The performances were divided into two parts, so that there might be two distinct audiences on the same evening. Each performance consisted either of an opera or of a short drama, and a ballet. The first performance began at six o'clock and lasted till nine. The second began at half-past nine o'clock and ended about midnight.

Among the other famous people of the past who were seen at the English Opera House was the older Charles Mathews who gave an entertainment called "Mail Coach Adventures." He made a queer sort of contract, which was afterward modified, to enable the comedian to form an important unit in an important company. He was to play for seven years, Mr. Arnold receiving all the receipts and profits, and paying Mathews the sum of a thousand pounds a year. Other times, other salaries. If Mathews were to-day and was as clever as he is represented to have been by the critics of his time, he would command three times that sum yearly. Geo. Grossmith, who never dons costume in his entertainments but does all his patter and playing in an ordinary dress suit, receives quite frequently as much as \$500 a week. Among other people who leased the Opera House was a Mr. Winter, in order to explain to the public more clearly his new system of lighting by gas, which he introduced in Drury Lane in 1818. It seems doubtful at this time of day to read of an audience assembling to listen to an explanation of the obvious use of gas as an illuminant.

Edmund Keen made one of his early London successes here as Shylock and Sir Giles Overreach. The theatre before this was not unfamiliar with the name of Keen—a certain Moses Keen, who was often confused with the great Edmund. He was a brother of the tragedian and was versatile and amusing as a ventriloquist and "entertainer," good at dramatic imitation, and was capable of sustaining a "one man" show, which he often did at the English Opera House. He tried his hand at plays, but did not catch the ear of the public. Der Freischütz, the fine romantic German opera now famous all over the world, had its first production here in 1824. Carl Marie von Weber conducted his work, and died a few months after in London. Brahms, the tenor, and the famous T. F. Cooke were in the cast of the opera, which had a long run for three days. Miss Fovey was the prima donna, and her brother, whom I remember as a stout elderly man, was for some years connected with American theatres.

The English Opera House was destroyed by fire in 1830 while occupied by a French dramatic company, Frederic Lemaître being one of the troupe. It was not rebuilt for four years, the delay arising from certain important structural alterations in the Strand. The present theatre, the Lyceum, standing on the west side of the new street, the North Wellington Street slope, was at last opened July 14, 1834. Mr. Arnold was always fond of experiments; and in the Summer of 1835 he offered the paying public light and cooling refreshments for nothing. This was certainly in advance of the "no-fee" system. John Barnett's tuncful opera, The Mountain Sylph, first saw the light at the then new and present Lyceum after a trial trip in the provinces.

Baile, the composer of The Bohemian Girl, took the theatre in 1840 for a short season and

introduced grandiose scenery, but the theatre was too limited in area for many people to circulate freely, and this form of amusement was a little before its time in England. It was not till ten years later, under the management of the great Mr. Mathews at Drury Lane, that the theatre was brought to America in the district and the speculation was abandoned by Thomas Chappell, the music publisher, who only died a few weeks ago in London. Mathews' head at Drury Lane will be remembered by some of Gotham's old-timers.

In 1844 Mr. and Mrs. Keely undertook the management of the theatre. They had the support of the best and highest writers of the day—Albert Smith, Shirley Brooks, Mackintosh and others, and the help of Charles Dickens. They carried on the theatre brilliantly for three years, but the financial "buckler" a Mr. Strutt, although the rent in those days was only \$1,500 a year, was not contented, and the Keelys gave place to Charles Mathews No. 2 and his first wife, the celebrated Madame Vestris. Among the players under the Keelys was Miss Farnborough, nicknamed for her beautiful figure, "divinely tall, divinely fair," who afterward became the mistress of the Duke of Cambridge. The management was the most alert and intelligent that ever conducted a London theatre. It lasted eight years, and yet Mathews was considered shifty, not to say volatile. It gave J. R. Planché permanent occupation to produce fairy spectacles with the pictorial aid of Deverley, a really superb scenic artist, who invented "transformation scenes," which afterward were introduced in every leading theatre in Great Britain.

After Mr. Mathews gave up the theatre, which, by the way, landed him in bankruptcy and subsequently in Lancaster Jail, the Lyceum was taken by Charles Dillon, who in the provinces had achieved a reputation in the role of Belphegor. He introduced to the London public Marie Wilton (now Lady Bancroft) and J. L. Toole. The Dillon season had a short life, and the actor went back to the provinces much worse off in pocket than when he engaged London management. Then followed a season by Charles Fechter in 1853. He produced an attractive series of translated French plays. The Duke's Motto was a notable and popular example. Then the Roteman management followed, culminating in the production of The Bells in 1871, since which period Henry Irving has been the inspiring genius of the theatre, whose later history is known to most readers of this journal. I may mention incidentally that when I had a saw Madame Vestris on the stage in a spectacular play at the Lyceum by Planché the year before her death, "made up" then past sixty years of age, and she "made up" the use of opera costumes by persons seated near the stage. In her day, from 1825 to 1844, I was told by the old players that she was a fascinating personality, singing ballads and comic songs with remarkable charm and archness of expression.

I may also mention that an actor-author named Edmund Falconer produced at the Lyceum during an off season an Irish play called Peep o' Day, by which he realized in a few months \$50,000. Compelled to vacate the theatre, he moved over to Drury Lane, where he promptly lost the entire amount together with another \$5,000 he had borrowed from a Hebrew at a ruinous rate of interest. He died in needy circumstances.

Mr. Forbes Robertson a year or two ago had a most successful season here with Hamlet, an impersonation of high rank that won the general approbation of the critics and delighted the intelligent public. I have seen many Hamlets, but I consider the embodiment of Mr. Forbes Robertson as the most spiritual, intellectual and satisfactory of all that I have witnessed. I am indebted to John Hollingshead, who for seventeen years was the lessee and manager of the Gaiety Theatre, for several of the notes of the early evolution of the Lyceum. "Good old honest John," as he is often called, is now over seventy years of age and is an able journalist, writing with as much vim and spirit as he did thirty years ago. He had extraordinary success at the Gaiety but speculated heavily in provincial theatres, Manchester and Liverpool—and unfortunately lost. Had he stuck steadfastly to the Gaiety he would be worth to-day quite \$100,000 and he would not be compelled to dip his pen in ink to earn his daily bread.

HOWARD PAUL.

ENGAGEMENTS.

Ellis G. Kerr, as Stair and Havlin's representative at the Lyceum Theatre, Cleveland, O.

Claudine Sharp, the premiere danseuse, is said to have been engaged for The Understudy at Mrs. Osborne's Playhouse.

Mr. and Mrs. W. H. Barwood (Marcella Forrester), who have been spending the Summer at Moscow, Pa., in the Pocono Mountains, by W. H. Gracey, to support Mamie Fleming.

Joe Hodge, as advance agent with the Gorman and Ford company.

Royal Dana Tracy, to play Jack Negley in Barbara Frietschle, with Mary Elizabeth Forbes, opening Sept. 12.

Forrest Hull, for The Princess Chic.

Edmund J. Leach, with Julia Marlowe.

Nat Leffingwell, having closed with the Buffalo Stock company, is playing Lyman Cogdell in the Minister's Daughters and is stage-manager of the company.

Anet Carver, to play Agnes Barrett and Olondo Battaglia to play Warren Wade, in A Jolly American Tramp, opening at Pausan, N. J., Sept. 1.

Thomas Farren, for Chris and Lena.

Carlotta Nilsson, with Mrs. Le Moine.

Josephine Bacon, to play Aunt Mattie in Lovelace Lane (Western).

James K. Pollard, with Durna, the Mysterious, company.

Dan Lacy, with Under Two Flags.

J. C. Marlowe, re-engaged for the part of Captain Hiram Ketchum in the No. 1 Liberty Bells company.

William H. Conley, to play Walsingham Binks and manage the stage with Foxy Quiller.

Cooper, the colored ventriloquist, re-engaged for the Rusco and Holland Western Minstrel, to be featured.

John Rosenthal, by Liebler and Company as advance representative of Ezra Kendall.

Walter McCullough, having resigned from the cast of The Price of Honor, to play Virgil in Edward McWade's vaudeville travesty, The Mantle of Homer.

Through the Society of the Alumni of the American Academy of Dramatic Arts: Rachel Acton, with Under Southern Skies; Elizabeth Aldrich, with an American Hostler; Gaston Bell, with the Fawley Stock company; George Bell, with A Fight for Millions; George Bell, with Sport Life; Pedro de Cordoba, with E. H. Sothorn; Evelyn Emerson, with Richard Mansfield; Thomas F. Fallon, Jr., with A Colonial Girl; Richard Gordon, with The Village Postmaster; Janet Golding, with The Heart of Maryland; Alice Harrington, with the Henry V. Donnelly Stock company; Irene Hobson, with Elsie de Wolfe; Adelaide Hendricks, with A Colonial Girl; Leonard Ide, with Way Down East; Donald Kimberley, with the Alma Chester company; Margaret Kerker, with the F. F. Proctor Stock company; Martin V. Marle, with Maude Adams; Kathryn Moore, with the May Pike Stock company; Robert O'Connor, with David Harum; Arthur Story, with the F. F. Proctor Stock company; Marion Stone, with the James Neil company; Dorothy Turner, with David Harum; Laura Wall, with A Fight for Millions; Lucie Watson, with Hearts Adams; Blanche Wyllie, with A Colonial Girl Stock company, Baltimore, and George Fawley Stock company, Baltimore, and Helen Graham, with the same company.

CONSP.

A monk thief entered the dwelling in which Mr. and Mrs. William Cotter reside, recently and absconded with the contents of the safe for his nefarious complications. The burglar succeeded in obtaining considerable clothing and jewelry.

Mr. and Mrs. Robert Westford are enjoying their visit to Paris lately. They expect to return to New York early in October.

Helen Ten Branch has been re-engaged as advance agent of Henry W. Savage's company. Mr. Savage is at present in Boston, where he will remain until after the opening of the Castle Square Opera company.

P. P. Craft, manager of Conroy and Mack's Comedians, is spending a few weeks with Messrs. Conroy and Mack at Atlantic City, after which he will visit his home in Washington, D. C., for two weeks before the opening of his company's regular season at Salem, N. J., on Sept. 27.

Two pastel portraits, one of Mary Manserling and the other of Mrs. Patrick Campbell, by Helen Chalmers, were awarded the ribbons at the Rockland County, N. Y., fair last week.

Fred E. Wright has compiled an unusually attractive illustrated booklet relating to his successful production of York State Fairs. The pictures and composition are artistic enough to make the pamphlet thoroughly worth reading and the reading matter describes Arthur Siddons' play fully.

Otis Harlan has purchased property at Long Branch upon which he plans to erect a residence and small private theatre.

Ruby Bridges, who is playing Anna Moore in the Eastern Way Down East company, for two seasons played the ingenue part in the play, and last season made such a success in her present role that she was re-engaged to enact it this season.

Alice Flemming Fox was granted a divorce from Alexander Fox in Boston last week.

Fred A. Lott called for America from Liverpool on the Compania, Aug. 30.

Frank L. Purley has returned from Toronto, where he attended the engagement of Miss Ellier, whose tour in When Knighthood Was in Flower is under his management. Miss Ellier's season so far has been prosperous.

The ninth season of the Cincinnati School of Expression Dramatic Club began on Aug. 25 at the Odion Theatre, Cincinnati. During the season the club will present Little Lord Fauntleroy, will make at least one Shakespearean revival and will produce several manuscript plays. Miss Mannheim, director of the School of Expression, will make a number of appearances in the East this winter in her monologue, Nance Oldfield.

Hobart Smock, a choir singer and nephew of the late Vice-President Hobart, has been engaged for the role of Captain Bobby in Sea Toy.

Thomas J. Keogh has secured from Harry Jackson, representative for Mrs. George A. Knight, the rights to Baron Rudolph, by David Belasco and Bronson Howard. Mr. Keogh will produce the play next May for four or more weeks, and will begin his regular season in it about September, 1903.

Charles W. Menkin, who has been engaged as advance agent for Paul Gilmore in The Tyranny of Tears, is at his home in Salt Lake City, but will arrive here this week to take up his duties. Since the opening of the Theodore company last December Mr. Menkin has given a number of concerts in the West, and of late has been connected with the Windsor Hotel in Salt Lake.

Frederick H. Wilson is no longer connected with the Beantford, Can. Street Railway Company, of which he has been superintendent during the Summer. He joined The Middleman Sept. 11.

Mrs. Leslie Carter and her company will commence rehearsals of Du Barry this week. The play will be revived at the Belasco Theatre as soon as the alterations to that playhouse are completed.

Helen Guest claims that the title, When Johnny Comes Marching Home, is copyrighted by her, and through her attorneys is contemplating legal measures to prevent Fred C. Whitney from using that name for his new musical comedy.

George Elliott has been engaged by D. W. Trum for the part of Pauline Maria Judd in Jerome, a Poor Man, with Walter Perkins.

Mrs. John A. Ellsler and her daughter, Annie Ellsler, are spending the month of September at Chestnut Hill, New Philadelphia.

Madame Cottrell is spending a few weeks at Cape May.

Violet Hillson will be starred in Peck's Bad Boy this season under the management of Will St. Auburn. He returned commenced at Gloucester, Mass., on Sept. 13.

The Petty Townpeople, by Maxim Gorki, the Russian author, disappointed a large audience at the Lansing Theatre, Berlin, on Sunday evening, Sept. 7. The fault in the drama is described in advices from Berlin as a lack of action.

The American Academy of Dramatic Arts began its nineteenth regular school year yesterday. The regular series of students' matinees will be given at the Empire Theatre.

The Summer students of the Stanhope-Wheatcroft Dramatic School will give a public matinee performance at the Madison Square Theatre on Sept. 30.

The MacDonald Sisters, dancers, numbering six, called from England recently to join Boleasy Kiralfy's company here.

The engagement is announced of Eugene Jepson, the actor, to Adelaide Bishop Edelstein, a non-professional, of this city. The wedding will take place in October.

R. N. Whitworth Jones, Frank Goldsmith and Henry Hare, three English actors who are to be members of J. E. Dodson and Annie Irish's company in America this season, arrived from London last week.

Mr. and Mrs. E. R. Spencer (Isabelle Pengra) have been engaged by Wallace Huro to support Mrs. Brune in her coming production of Unborn.

Alice Knowland is the guest of Rosabel Morrison during her present stay in New York.

Mrs. Ralph Johnstone (Agnes Palmer) arrived here recently after an eight months' sojourn in England and the Continent. She returned to join her baby boy, whom she left with her mother.

Al. Friend, son of "Manny" Friend, the prominent New York lawyer, has signed with the Belasco-Amusement company to originate the Hebrew character role in F. Oppen's play, Peck and His Mother-in-Law.

Edith Kennard, the original kangaroo in Dr. Bill, is traveling through Italy in the interest of a London theatrical journal.

Oliver Labadie has returned to Detroit after his seven weeks' camping and fishing trip on the Manistee River. Mr. Labadie has purchased land at three different places on the river, where he will build log cabins to accommodate his friends who go trout fishing with him next year.

Mrs. Kitty Cheatham Thompson, formerly a member of Augustin Daly's company as Kitty Cheatham, has returned from abroad and will appear at private entertainments. Later she may return to the stage.

The Rice Amusement Company have purchased a new musical comedy by D. O'Brien and F. E. Hennessy, newspaper men of Chicago, entitled The Girl Trust.

Mrs. Robert Osborne has changed the title of the musical comedy by Stafford Waters and Robert Hughes that is to open Mrs. Osborne's Playhouse next month from The Understudy to Tommy Rot. Rehearsals began yesterday (Monday) morning under the direction of Lewis Hooper.

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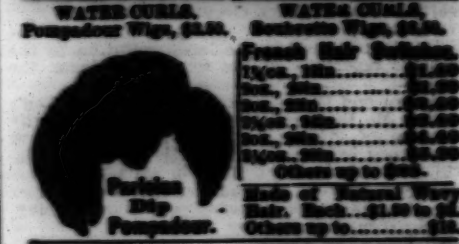
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